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**QUEENS  
EXCLUSIVE  
ALBUM  
PREVIEW**

**"GET ON HIS BAD  
SIDE, YOU TAKE  
SOME PUNCHES!"**  
Papa Roach on touring  
with Eminem

**The Strokes**  
and The Vines party at  
The Weenie Roast

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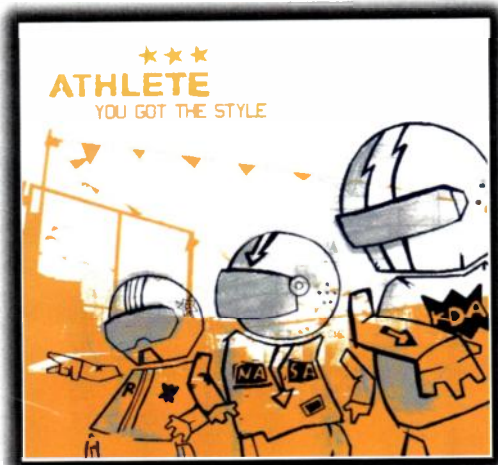
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# first for singles

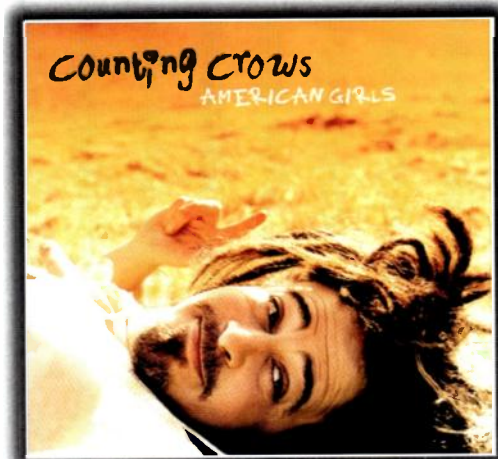


## **ATHLETE - YOU GOT THE STYLE**

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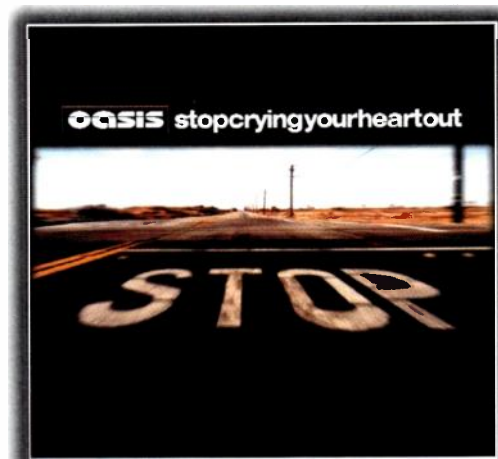


## **COUNTING CROWS - AMERICAN GIRLS**

Counting Crows make a stunning return with their new single American Girls, a fine up-tempo song featuring Sheryl Crow on backing vocals, which is taken from the forthcoming album Hard Candy. Available on 2xCDs, both feature two brand new non-album tracks. CD1 also includes the video.

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## **OASIS - STOP CRYING YOUR HEART OUT**

Following the huge success of the single The Hindu Times, Oasis release their second single from their forthcoming album Heathen Chemistry. Stop Crying Your Heart Out is an epic ballad and is available on CD, 12", 7" and DVD. The B-sides on the CD feature the exclusive tracks Thank You For The Good Times and Shout It Out Loud, whilst the DVD includes a demo version of Stop Crying Your Heart Out and Part Two of exclusive documentary footage.

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Not content with being the world's biggest stoner rock band, Queens Of The Stone Age turn their grubby hands to publishing (inset)



# QUEENS OF THE STORY AGE

**BAND PUBLISH LURID NOVEL TO PROMOTE NEW LP**

**Q**ueens Of The Stone Age have launched their comeback album by publishing a bizarre, decadent short story featuring the band snorting drugs off an air stewardess.

In a nod to their druggy single 'Feel Good Hit Of The Summer', the in-flight menu in the story only serves "nicotine, Valium, Vicodin, marijuana, ecstasy and alcohol".

The story, a promotional device in the style of a pulp fiction book, may be given away with the album, according to sources.

In the week that record label BMG announced plans to expand its parental advisory warnings to give specific details about the content of potentially offensive albums, Queens have served notice that their new album 'Songs For The Deaf' will be no-holds-barred rock'n'roll excess.

From next month, BMG will state whether certain albums

contain violent or sexual content, strong language or a combination of all three. Rolf Schmidt-Holz, chairman and CEO of BMG, said: "Our labelling initiative will offer parents additional tools to help them decide what is appropriate for them and their families."

Queens have never been shy of singing or talking about drugs. **Foo Fighters** frontman Dave Grohl, who is now drumming for Queens, said: "The album is mind-blowing. I get to play drums again for one of the greatest bands out there. And the drugs are good."

is likely to move Queens closer to mainstream appeal. Stand-out songs include 'Do It Again', described as Gary Glitter with an acid beat, the lyrically depraved 'Six Shooter' ('I'm gonna fuck you too') and 'Just Another Love Song', which explores the romance in insanity.

**"Oliveri positioned one of the stewardesses like a human coffee table and snorted what looked like dirty talcum powder off her ample flanks" Extract from QOTSA book**

Universal, which controls Queens' record label Interscope, currently has no plans to expand its own advisory warnings. Despite the explicit nature of the Queens' story, also called *Songs For The Deaf*, it could be included in the album's sleeve notes.

NME has been given exclusive access to 'Songs For The Deaf', which is released on August 19. It's their first LP since their 2000 album 'Rated R' was voted Album Of The Year by NME.

The new LP is hewn from the band's trademark stoner rock, but

NME has also obtained a copy of the Queens' story which – like the hit film *Pulp Fiction* – is inspired by 1950s pulp novels, so-called because of the cheap paper the books were printed on.

The spoof story stars Dirk Deafman, rock'n'roll detective –

as Dirk says "a lurid, nasty job, but somebody's got to do it". Dirk joins Queens duo Nick Oliveri and Josh Homme on their own Learjet – "one of the perks of a ten-figure record deal" – which it turns out that Homme will be flying himself.

On the plane, Dirk is approached by two "well-built stewardesses imported from Scandinavia" who offer him the drugs menu. Homme then announces over the loudspeaker that: "Our flight today is a humanitarian air drop. In three minutes, we'll be over the Warped Tour, dropping promotional copies of 'Songs For The Deaf' onto the musically undernourished."

This year's Warped Tour of the US features **Andrew WK**, **NOFX** and **New Found Glory**.

Dirk then happens across an orgy: "I see the shadows of a half dozen naked women of every race, creed, colour and bust size; a veritable United Nations of sleaze... Oliveri, meanwhile, has positioned one of the stewardesses like a human coffee table and begins snorting what looks like dirty talcum powder off of her ample flanks." Suitably corrupted, the story finishes with Dirk saying: "With the release of 'Songs For The Deaf', maybe now the blind will see, the dumb will speak and even the deaf will finally hear the Queens Of The Stone Age."

Queens play a show at the Mean Fiddler in London on June 25 and appear at Glastonbury on June 28.



# We will KROQ you!

STROKES, VINES AND PAPA ROACH BRAVE EXTREME HEAT AND REVOLVING STAGE TO ROCK US RADIO FESTIVAL



"Hey, Albert. Do you think we should make it more raw and raspy so Jacoby Shaddix will like us?"



Headliners System Of A Down: more rock, less chat



**T**he Strokes, System Of A Down, The Vines, Papa Roach, New Found Glory

and Moby helped fanned Los Angeles alternative rock radio station KROQ power-punch their way into the start of the summer at last weekend's 10th annual Weenie Roast at the Verizon Wireless Amphitheater, Irvine CA.

Outside of the Coachella festival, yearly US radio-sponsored events like the Weenie Roast serve as a mid-priced chance to catch an eclectic line-up of some of the biggest bands

in the country, a few newcomers and special collaborations. This year, the bill was dominated by big-name Californian rock, punk and nu-metal acts including Incubus, POD, Puddle Of Mudd and Unwritten Law. But the real story of the weekend was undoubtedly The Vines.

Despite the searing 29-degree midday heat, The Vines, who have just released their single 'Get Free' in the States, drew a hearty crowd for their seven-song set which included their cover of OutKast's 'Ms Jackson'.

Frontman **Craig Nicholls** was at times physically lethargic, discouraged from his usual stage antics on 'Outthaw!' and '1969' by the extreme

temperatures. But the band's raucous set succeeded in winning over herds of new fans including Hoobastank frontman **Doug Robb**, **Rob Zombie** and Papa Roach frontman, **Jacoby Shaddix**.

Speaking of his fondness of The Vines over The Strokes, Shaddix told *NME*: "(With) The Vines, it's more sassy. It's more savage. It's a little more passionate and raw and raspy."

The Strokes, performing on the main stage, found themselves a hard-sell mixed among nu-metal line-up. Whereas the band are undoubtedly popular in the US — their album 'Is This It' went Gold in February with sales of 500,000 — the band's typically reserved stage presence had a difficult time competing with the attention-grabbing antics of some of the

other performers. Though their fanbase was not as strong as other performers at the festival, the group said they felt it was important they should take part.

"I guess it's like a little bit of diplomacy," said Strokes drummer **Fabrizio Moretti**. "You have to give and take. They're gonna play you on the radio. So you gotta give. It's fun. You get to meet a lot of bands and you get to drink booze during the day."

Though The Strokes missed The Vines' performance, the Aussies remained on hand to see the NY band's 10-song set which included two of their four new tracks, the previously aired 'The Way It Is' and 'Meet Me In The Bathroom'.

Attempts were made to continue on to an 11th track, but as the stage began revolving

— an indication to the bands that their set time is up — the band's power was cut off. Speaking about the incident, Moretti says it wasn't something the band weren't too concerned with.

"It's just a sign of the event. It's not really our show," he said.

Backstage, The Strokes got into a water balloon fight (all bar guitarist Nick who hung with on/off girlfriend Amanda de Cadenet), which spilled out into the concourse much to the delight of the members of POD.

Back out front, Papa Roach, thanking the radio station by playing the gig "pretty much for free", according to frontman Shaddix, literally set the place alight. The band's frontman, formerly known as Coby Dick, became the first performer of the day to make use of the ground cover beyond the revolving stage, jumping into the pit to encourage crowd participation on 'Broken Home' and 'She Loves Me Not'. A host of security guards stepped in to stop the singer, who paraded through the orchestra section, but the determined frontman led the band's sonic assault through the crowd.

Back onstage, Shaddix then proceed to slam his microphone into his skull, leaving a sizable

welt during 'Lovehatetragedy' opener 'M-80'. Finally, production started rotating the stage while the band was still in play when Shaddix sprayed a small bottle of lighter fluid on the stage and, much to the delight of the crowd, set fire to it.

"I always light shit on fire man," he later told *NME*. "Fire's my new thing. I'm all excited about it. I just don't wanna hit the kids with fire 'cos then they'll be burning... The stage was turning and we just kept fucking rocking. It was like, 'Yeeeahhhooowww!' I had a good time"

Following special guests

**The Violent Femmes** — an American alt.radio staple — Moby's performance was one of the weekend's most disappointing. Embarrassed by sound problems, which had also struck earlier performers, **Jimmy Eat World** and **Bad Religion**, the artist made idle chat with the crowd revealing: "My name is Moby. My interests are long walks on the beach, astrophysics and dwarf pornography." He then cut his set short, ending with 'Body Rock', which left extra time for local favourites Incubus to play a mostly hit-friendly hour.

POD, who claimed they joined the bill just to see headliners System Of A Down, took just 30 minutes for their bag of tracks including 'Youth Of The Nation', during which they invited fans onstage. Again, the stage began turning before they could conclude with hit song, 'Alive'.

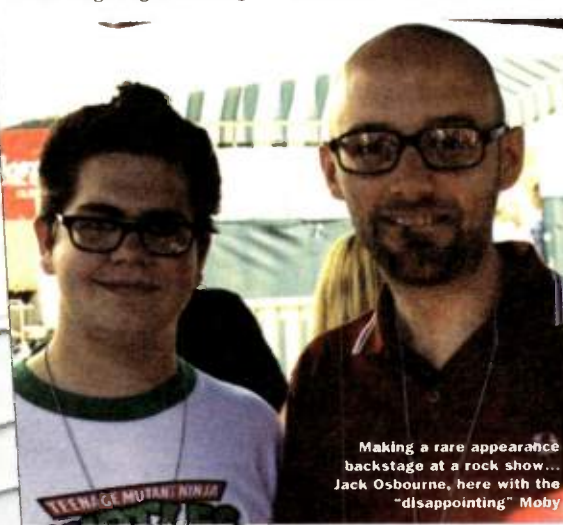
Headliners System Of A Down immediately sparked a swirling slam dance pit among the 16,000 sold-out crowd. Playing mostly favourites from their album 'Toxicity', the band largely left their usual political agenda alone, concentrating instead on delivering a brilliant finale of demented psycho-metal.



"The Vines are more sassy. It's more savage... raw and raspy" Jacoby Shaddix on The Vines Vs The Strokes

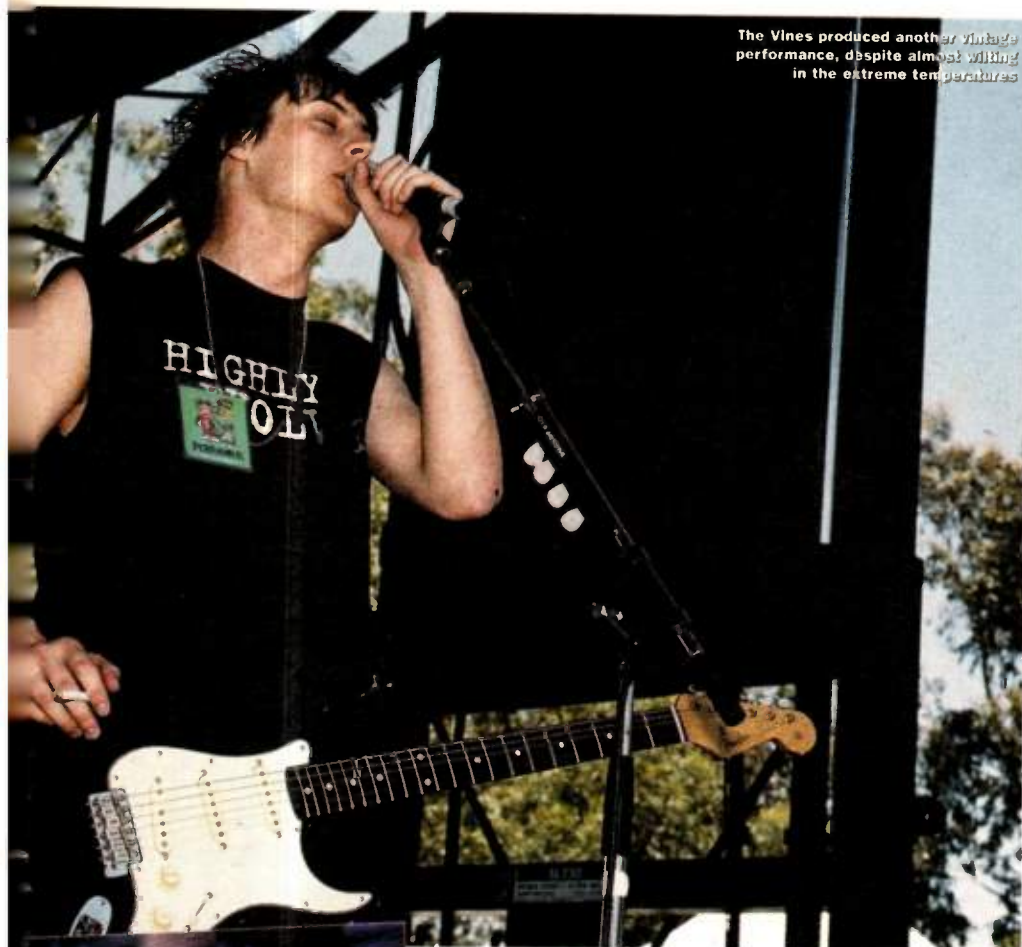


The Strokes revealing that it's backstage water fights that keep 'em so cool



Making a rare appearance backstage at a rock show... Jack Osbourne, here with the "disappointing" Moby

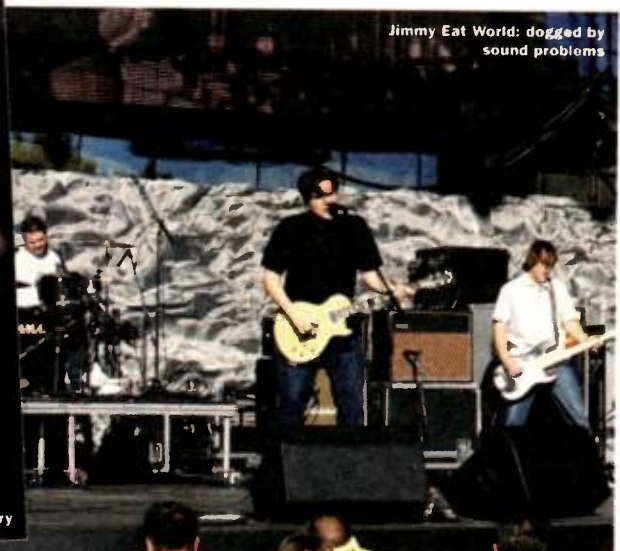




The Vines produced another vintage performance, despite almost wilting in the extreme temperatures



New Found Glory



Jimmy Eat World: dogged by sound problems

## Sorted for trees and plants



**P**ulp opened their week-long open-air tour of Britain's forests on Saturday by playing to nearly 5,000 people in Sherwood Forest, just outside Nottingham. It was the first in a series of gigs inspired by the nature themes of their album, 'We Love

Life', released late last year. The set, with support from **Clinic** and new electro outfit **Mains Ignition**, featured songs mostly taken from the 'We Love Life', 'This Is Hardcore' and 'Different Class' albums.

Jarvis Cocker was left looking embarrassed after he forgot the words to 'Common People' during the finale. The show was played a few hours after England's comprehensive 3-0 defeat of Denmark in the second round of the World Cup, with Cocker revealing to a still-jubilant crowd: 'I was born on the same day as David Seaman. How about that? A Seaman and a Cocker on the same day.'

He later added: 'The best bit of commentary from the World Cup I thought of would be, 'Totti's in the box and Seaman comes out'.'

The tour ends on Sunday 23 at Brandon Thetford Forest, Suffolk, after which they begin a series of festival dates, culminating with a co-headline appearance at the Reading and Leeds festivals in August.

For tickets, ring the **NME** Ticketline on 0870 1 663663. Calls are charged at national standard rate.

## STOP PRESS

**NERD** have announced details of an **NME** show.

The band offshoot of mega-successful production duo, The Neptunes, will play a show at the London Shepherds Bush Empire on July 1.

Tickets are on sale now. To buy call the **NME** Ticketline on 0870 1 663 663.

## UK TOP 40 SINGLES



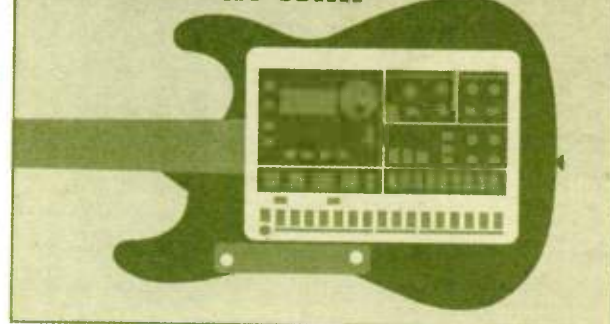
- 1 A LITTLE LESS CONVERSATION ELVIS VS JXL (JXL)
- 2 LOVE AT FIRST SIGHT KYLIE MINOGUE (PARLOPHONE)
- 3 GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS-BEXTOR (POLYDOR)
- 4 HERO CHAD KROEGER FT JOSEY SCOTT (ROADRUNNER)
- 5 WITHOUT ME (TRANEM) (INTERSCOPE)
- 6 LIGHT MY FIRE WILL YOUNG (IS)
- 7 THE LOGICAL SONG SCOOTER (SHEFFIELD TUNES)
- 8 JUST LITTLE LIBERTY X (V2)
- 9 WE'RE ON THE BALL ANT AND DEC (COLUMBIA)
- 10 IF TOMORROW NEVER COMES ROMAN HEATING (POLYDOR)
- 11 IT'S OK ATOMIC KITTEN (INNOCENT)
- 12 BE COOL PAPPENDORF (DATA/MOSDATA)
- 13 BLURRY PUDDLE OF MUDD (GEPFEN)
- 14 SHE LOVES ME NOT PAPA ROACH (DREAMWORKS)
- 15 KISS KISS HOLLY VALANCE (LONDON)
- 16 SOUTHERN SUN/READY STEADY GO OAKENFOLD (PERFECTO)
- 17 ESCAPE ENRIQUE IGLESIAS (INTERSCOPE)
- 18 DOVE (I'LL BE LOVING YOU) MO'NLY (POSITIVA/CREAM)
- 19 3 LIONS BADDELEY/SKINNER/LIGHTNING SEEDS (EPIC)
- 20 ROLLOUT (MY BUSINESS) LUGAOWS (DEF JAM)
- 21 DON'T LET ME GET ME PHILIP JARVIS
- 22 ONE STEP CLOSER S CLUB JMWORMS (POLYDOR)
- 23 HELLA GOOD NO DOUBT (INTERSCOPE)
- 24 LOVE WILL SET YOU FREE (JAMBE MYTH)
- 25 WHAT'S LOVE FAT JOE FT ASHANTI (ATLANTIC)
- 26 IT TAKES MORE MS DYNAMITE (POLYDOR)
- 27 MEY BABY (UNOFFICIAL WORLD CUP REMIX) DJ OTZI (LIBERTY)
- 28 SOMETHING TO TALK ABOUT BADLY DRAWN BOY (TWISTED NERVE)
- 29 DREAMER/GETS HOT THROUGH OZZY OSBOURNE (EPIC)
- 30 LOVE STORY LAYO & BUSHWACKA (DL RECORDINGS)
- 31 REASON (IAN VAN DAHL) (INULIFE)
- 32 BOP BOP BABY WESTLIFE (IS)
- 33 HOW YOU REMIND ME RICHIE BLACK (ROADRUNNER)
- 34 PASS THE COURVOISIER - PART B BUSTA RHYMES/P. DIDDY/PHARRELL (J)
- 35 FREAK LIKE ME SUGABABES (ISLAND)
- 36 GOLDENBALLS (MR BECKHAM TO YOU) BELL & SPURLING (ETERNAL)
- 37 FOLLOW DA LEADER WIGGL & MARYN (RITUALS/RELENTLESS)
- 38 WHENEVER WHEREVER SHAKURA (EPIC)
- 39 IN MY EYES MILK INC (ALL AROUND THE WORLD)
- 40 UNHEALED MELODY GARETH GATES (IS)

## UK TOP 40 ALBUMS



- 1 THE EMINEM SHOW EMINEM (INTERSCOPE)
- 2 GREATEST HITS I, II & III QUEEN (PARLOPHONE)
- 3 DESTINATION ROMAN HEATING (POLYDOR)
- 4 UNTOUCHABLES KORN (EPIC)
- 5 HEATHEN DAVID BOWIE (COLUMBIA)
- 6 COME AWAY WITH ME INDIRAH JONES (PARLOPHONE)
- 7 ESCAPE ENRIQUE IGLESIAS (INTERSCOPE)
- 8 THE BIG SQUEEZE - THE VERY BEST OF SQUEEZE (UMTV)
- 9 PETER DINKLE MINOGUE (PARLOPHONE)
- 10 THE DEFINITIVE EVERLY BROTHERS (WSM)
- 11 TOGETHER LULU (MERCURY)
- 12 THINKING IT OVER LIBERTY X (V2)
- 13 SILVER SIDE UP NICKELBACK (ROADRUNNER)
- 14 A LITTLE DEEPER MS DYNAMITE (POLYDOR)
- 15 COME CLEAN PUDDLE OF MUDD (GEPFEN)
- 16 18 MO'NLY (MUTE)
- 17 NO ANGEL DIDDY (ARISTA)
- 18 ACE (IAN VAN DAHL) (INULIFE)
- 19 MISSUNDAZTODD PINK (ARISTA)
- 20 ABOUT A BOY - OST BADLY DRAWN BOY (TWISTED NERVE)
- 21 PEACHES - THE VERY BEST OF THE STRANGLERS (EMI)
- 22 RESPECT - THE VERY BEST OF ARETHA FRANKLIN (BMG TV/WSM)
- 23 NO MORE DREAMS MARY J BLIGE (MCA)
- 24 BEYOND IMAGINATION OPERABABES (SONY CLASSICAL)
- 25 SMALL WORLD BIG BAND JOOLS HOLLAND (WSM)
- 26 ASHANTI ASHANTI (MERCURY)
- 27 LAUNDRY SERVICE SHAKURA (EPIC)
- 28 ALL RISE BLUE (INNOCENT)
- 29 JUST ENOUGH EDUCATION TO PERFORM STEREOHOUNDS (V2)
- 30 FREAK OF NATURE ANASTACIA (EPIC)
- 31 CIEU DI TOSCANA ANDREA BOCELLI (POLYDOR)
- 32 THE PRIVATE PRESS DJ SHADOW (ISLAND)
- 33 J TO THA L-O - THE REMIXES JENNIFER LOPEZ (EPIC)
- 34 THE SOUND OF THE JAM (POLYDOR)
- 35 THE ULTIMATE COLLECTION THE KINKS (SANCTUARY)
- 36 A NEW DAY HAS COME CELINE DION (EPIC)
- 37 THE VERY BEST OF STING & THE POLICE (A&M)
- 38 MY WAY - THE BEST OF FRANK SINATRA (REPRISE)
- 39 WHITE LADDER DAVID GRAY (EAST WEST)
- 40 THE BEST OF THE PROCLAIMERS (CHRYSALIS)

## SCAPEGOAT WAX



## BEN KWELLER

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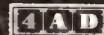
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2ND SHEFFIELD, BARFLY, 4TH GLASGOW, BARFLY  
5TH EDINBURGH, THE VENUE, 7TH BIRMINGHAM, JUG OF ALE  
9TH BRIGHTON, PRESSURE POINT  
10TH LONDON, THE GARAGE

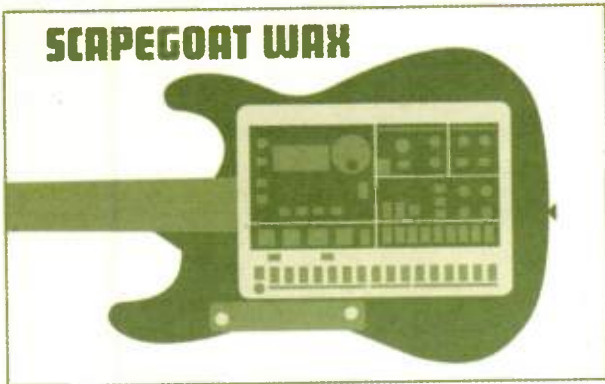
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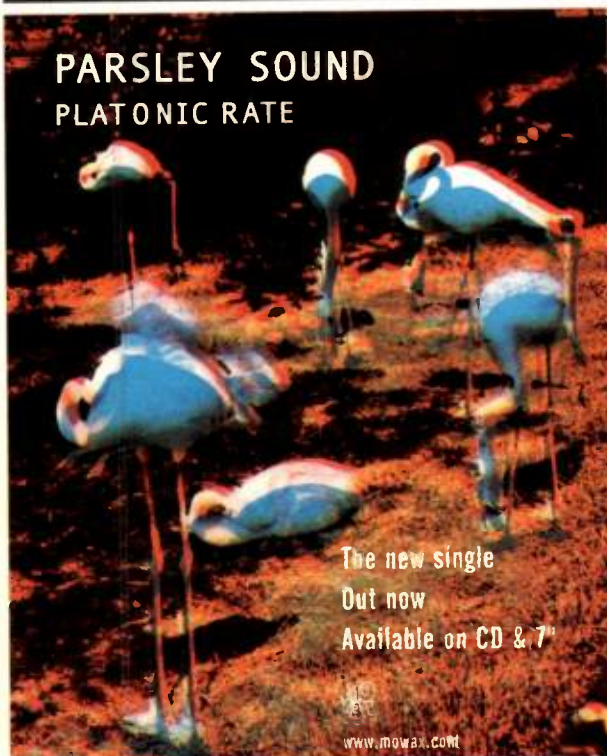


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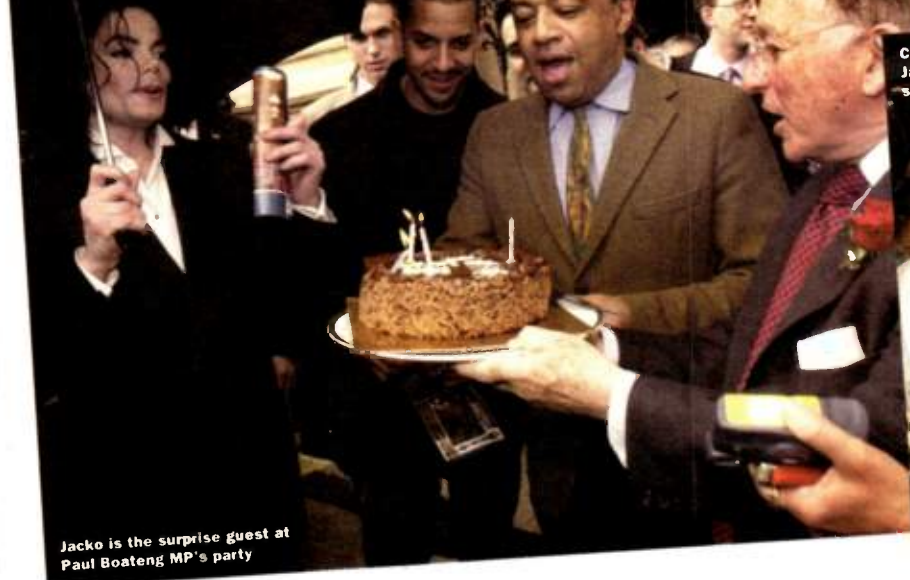
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## NEWS

# Jacko's whacko UK trip



Jacko is the surprise guest at Paul Boateng MP's party

Crowds sent into a frenzy by Jacko? Or just Paddington station during the rush hour?

**"I want that"**  
Michael Jackson spies the Speaker's gold throne in the House of Lords



## KING OF POP GOES TO OXFORD STREET, AND MOONWALKS IN PARLIAMENT IN BIZARRE UK VISIT

**M**ichael Jackson embarked on one of the strangest ever pop star trips to Britain last week, taking in record buying sprees, a tour of the Houses of Parliament, a day-trip on a train and an evening at a lowly third division football club. News of Jackson's proposed visit had been announced several

weeks ago, but it had merely mentioned his trip to Exeter City FC where he would, bizarrely, "address" the people of Exeter during a charity fundraiser. The evening had been arranged by Jackson's long-standing friend and confidant Uri Geller, now co-chairman of Exeter City.

Here is a step by step guide to Jacko's UK visit.

### Thursday, June 13

Arrive in London late afternoon. Meet up with Uri for shopping trip. Waltz through doors of HMV on Bond Street around 4.30pm and watch as pandemonium ensues.

Pick up a few DVDs – including your own 'Dangerous' disc. Leave them with cashier, ask cashier to hold them promising to return later and pay for them.

Around 5.15pm, be ushered out by police escort that has just arrived to keep crowd of 1,000 at bay. Don't go back for DVDs.

### Friday, June 14

Get into a blacked-out limousine with Uri and David Blaine, and drive to the Houses of Parliament.

Arrive at Palace of Westminster a little after midday, to be met by

Labour peer Lord Janner. He's a member of the magic circle and set up the visit as a favour to your mutual friend Uri.

Head first to House of Commons. Point at seats and ask: "Are they comfortable after hours and hours?"

Move on to House of Lords. Point at Speaker's gold throne and say: "I want that."

Move on to Prince's Chamber. Clap hands, excitedly, and exclaim: "It's a lovely room, my favourite room so far."

An assistant will brush your hair at regular intervals, but you'll have to dab your own face with a make-up sponge.

Move on to Royal Gallery and Robing Room. There will be tourists and startled schoolchildren here. Stop, sign autographs. Then moonwalk.

Move on to Lords Terrace Bar where there is a surprise birthday party for Paul Boateng MP. Sing 'Happy Birthday'. "It is the most incredible surprise. It's the best present ever," Boateng will say.

Leave Commons. Head to station where a private train will take you and your party to Exeter.

Late afternoon in Exeter, head to Exeter City ground, St James Park.

Take stage at Exeter after pal David does a trick. Thank everyone, make positive noises about the evening's charity.

After event, disappear. Pal David could help out with this.

## BLING BLING!

### NME's top ten ringtones

#### YOUR TOP TEN

- 1 (1) **Stop Crying Your Heart Out** Oasis (6701)
- 2 (3) **Highly Evolved** The Vines (6374)
- 3 (-) **In Your World** Muse (6979)
- 4 (-) **Spread Your Love** Black Rebel Motorcycle Club (6816)
- 5 (-) **Here To Stay** Korn (6813)
- 6 (4) **Starbucks A** (6577)
- 7 (2) **Without Me** Eminem (6688)
- 8 (8) **The Hindu Times** Oasis (6104)
- 9 (-) **Something To Talk About** Badly Drawn Boy (6982)
- 10 (6) **She Loves Me Not** Papa Roach (6810)

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## U2 number one in rock's rich list

"Who wants a pint then?"  
Bono: even more stupendously rich than ever



## BONO AND CO BEAT THE BEATLES TO BE TOP POP EARNERS OF 2001

**U2** were the highest-earning music stars of 2001, raking in a massive \$61.9million (£42million), according to a new rich list compiled by *Rolling Stone* magazine. Hip-hop super-producer Dr Dre is second with earnings of \$51.9million, and The Beatles third with \$47.9million gross.

Much of U2's earnings came from their eight-month 'Elevation' tour, which played to two million people.

The top ten earners of 2001 were:

- 1 U2 \$61.9m
- 2 Dr Dre \$51.9m
- 3 The Beatles \$47.9m
- 4 The Dave Matthews Band \$43.4m
- 5 Madonna \$40.8m
- 6 Master P \$36m
- 7 Carlos Santana \$32.7m
- 8 'NSync \$26.5m
- 9 Aerosmith \$24.2m
- 10 Sting \$24m



# Anger's fury at Vegas tribute

**WILL DANCE DUO BE CURSED FOR NICKING INFAMOUS DIRECTOR'S TITLE?**

**D**eath In Vegas have had a bizarre run-in with **Kenneth Anger**, the notorious filmmaker who inspired their new album – and the duo must now hope they won't suffer from the infamous Anger curse.

Death In Vegas' new album, 'Scorpio Rising', is released in September and takes its title from a film by Anger. *Scorpio Rising*, made in 1964, is a 29-minute blitzkrieg of Nazi, biker and religious imagery.

But despite the influence of Kenneth Anger, Richard Fearless has revealed to *NME* that the filmmaker reacted strongly to their polite and admiring request for him to make a short film to accompany their music.

Anger wrote a long, angry reply by hand, including the comment: "I haven't even lowered myself to

listen to your squalid little dirge."

He signed off by noting indignantly that Death In Vegas had not mentioned his fee. But the dance duo may be better off not associating with Anger, judging by the fate of his former collaborators and his habit of putting curses on people (see profile, below).

The album title is tied in with the artwork as the front cover

**"I haven't even lowered myself to listen to your squalid little dirge" Kenneth Anger**

depicts a scorpion leaving a pentagram within a prism. Richard Fearless explained: "It's about good coming out of evil, and that's tied in with the sound of the album. After the last one, we

really wanted to do something lighter this time round."

The album is preceded by a double vinyl 12-inch single released on July 22, including the tracks 'Leather Girls', 'Natja' and 'XXX'.



Kenneth "don't mess with me when I'm angry" Anger



## LOOK BACK IN ANGER

The films, the books and the curses of Kenneth Anger, underground visionary

**Death In Vegas** are by no means the first to namecheck Anger; past tributes have come from **Comet Gain** ('A Film By Kenneth Anger'), **The Auteurs** ('Kenneth Anger's Bad Dream') and **The Flaming Lips**. Born in California in the early-1930s, Anger was a child actor who

made his first screen appearance aged four. Yet it's his work behind the camera for which he is best known, beginning his career as America's leading underground filmmaker at 17 with the controversial and homoerotic *Fireworks* (1947) (the imagery of which later

soundtrack that would prove hugely influential on the likes of **Martin Scorsese** (notably his similar use of classic rock'n'roll in *Mean Streets* and *Goodfellas*) and **David Lynch** (whose 1986 masterpiece *Blue Velvet* borrows its title, and theme tune, from **Bobby Vinton's** schmaltzy '50s ballad first used by Anger). Its intoxicating sleazy biker chic has also proved an irresistible stylistic pointer for the likes of **The Cult**, **Spacemen 3**, **Primal Scream**, and more recently **Black Rebel Motorcycle Club**.

Thereafter, the Anger saga gets a little complicated, and severely weird, when in 1967 he began work on a follow-up, *Lucifer Rising*. Already a devout follower of the teachings of **Aleister Crowley**, Anger conceived the film as a psychedelic Satanic rite. His first choice for the central role of the Devil, a "remarkably gifted" five-year-old boy, allegedly fell to his death from a tower block window believing he could fly.

The child's replacement was Anger's lover and West Coast hippy musician **Bobby Beausoleil** (once a member of **Love**), who made the fatal mistake of stealing the director's money, van and the rushes of



Tinseltown title-tattle *Hollywood Babylon* (left) and the inspired BRMC

the unfinished film. That Beausoleil himself then got mixed up with **Charles Manson's** 'Family' and sent to death row for his part in the murder of a teacher added weight to the growing myth of 'Anger's Curse' – that Kenneth was a sly devil not to be crossed.

It took him 13 years to finally complete the film, during which time he crossed paths with **The Rolling Stones** and **Led Zeppelin**, allegedly hexing both groups. Indeed, **Keith Richards'** former girlfriend, actress **Anita Pallenberg**, was so scared of 'Anger's Curse' she took to sleeping in a magic circle wearing necklaces of garlic. Death In Vegas – be warned!

Dancing with Mr D: Aleister Crowley (above) and The Rolling Stones



Madonna's 'Erotica' vid was Anger-inspired

inspired **Madonna's** 1992 video for 'Erotica'. His interest in rattling the more salacious skeletons in the closet of Tinseltown's rich and famous resulted in his 1958 book, *Hollywood Babylon*. A second volume followed while a third (allegedly including an authentic photograph of **Marlon Brando** administering fellatio at an orgy) is one of Anger's many works-in-progress.

The film that sealed Anger's cult status was 1964's *Scorpio Rising*, a fetishistic study of LA motorcycle gangs with a contemporary pop

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MUZIK/ALBUM OF THE MONTH



# Handbags and Glasto-rags

STEREOPHONICS TO HEADLINE GLASTONBURY ON SATURDAY NIGHT AFTER CONTRACTUAL WRANGLE

**S**tereophonics are to headline Glastonbury on the Saturday night. After weeks of rumour and counter-rumour, sources close to the band say they will be the last act on the main stage on June 29 – but that contractual wrangling has left them unable to confirm their appearance.

As recently as last month the band denied they were playing the festival at all. At the time, a spokesperson said that although the band had been in the frame for the event, they were “definitely not” heading to Somerset as they were playing V2002.

But no other act came forward to confirm for the top spot on the main stage Saturday night. **The Charlatans** were originally pencilled in but were told after a few weeks that a mystery act would be headlining above them.

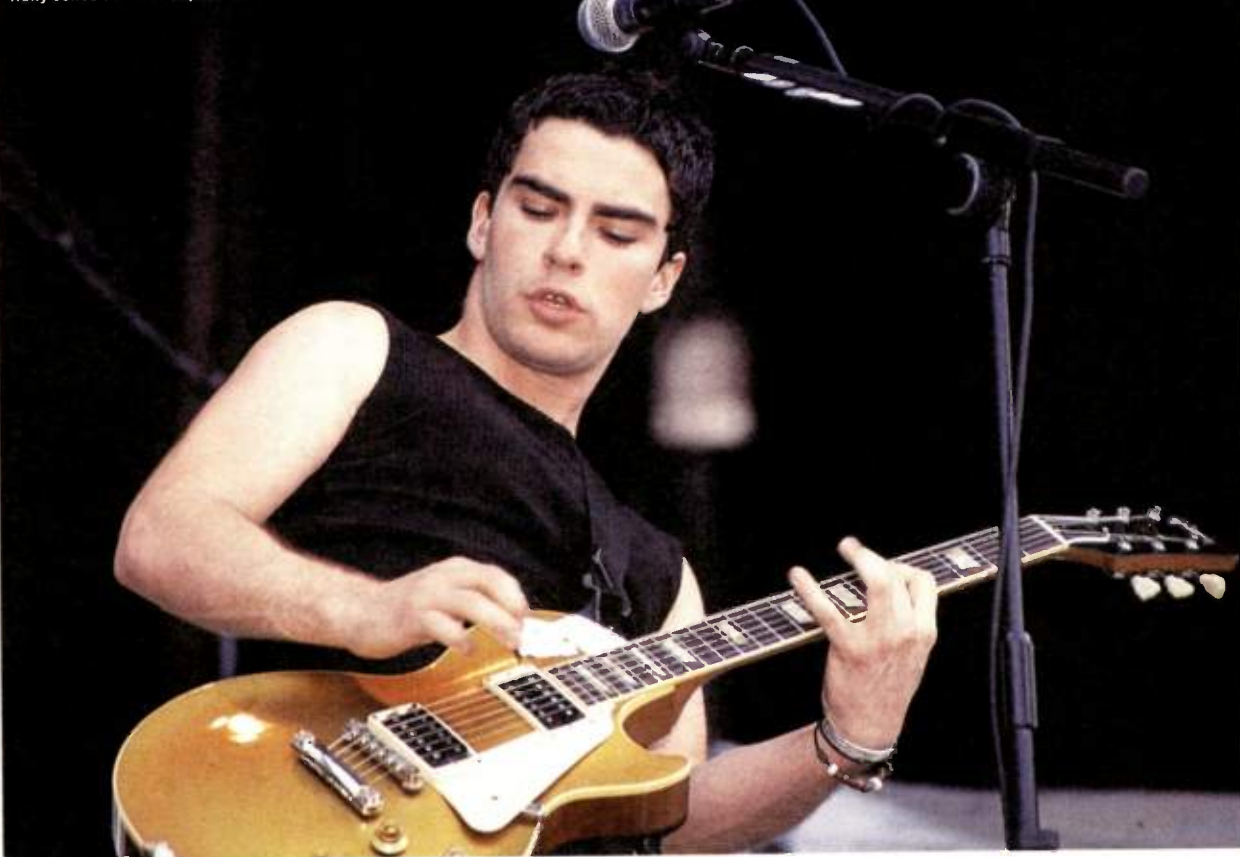
However, last week a source told NME: “The band are playing the festival, all merchandising is being sorted out for sale on the site over the weekend and they’re playing a warm-up gig the night before in Bristol. It’s a bit obvious. They just aren’t allowed to say anything because they’re playing V2002 and it’s all to do with the band’s contract with that.”

Glastonbury has now sold out and festival organisers are urging people not to try and get in without a ticket or they risk putting the future of the festival at jeopardy.

Other headlining acts include **Coldplay** and **Roger Waters**. However, **Super Furry Animals** have pulled out of the event due to technical problems.

The band have also withdrawn from a prestigious support slot with **Red Hot Chili Peppers** at Lansdowne Road in Dublin on

Getting down on the farm:  
Kelly Jones and Stereophonics



**“The merchandising is being sorted out and they’re playing a warm-up gig in Bristol the night before. It’s a bit obvious”**

June 25, days before their scheduled Glastonbury appearance on June 30.

A spokesperson for the band said the plug was pulled because

the band could not find a soundman. The engineer they usually use for live shows was unavailable and after attempts to find a substitute, it was felt that

no-one could stand in and ably control the band’s difficult sound. The band will remain in the studio and have no plans to play any other live shows this summer.

Finally, it seems both that suncream and wellies will be necessary for this year’s festival with the Met Office currently predicting “mixed weather” for the three-day event.

A forecaster told NME: “Although it’s still a bit too early to say for definite, at the moment it looks changeable with some spells of wet weather alternating with drier, sunnier periods.”

## NME RADIO

What's hot and what's not

### YOUR TOP TEN

- Spread Your Love**  
Black Rebel Motorcycle Club
- The Modern Age**  
The Strokes
- Get Free** The Vines
- Stop Crying Your Heart Out** Oasis
- What A Waster**  
The Libertines
- There Goes The Fear** Doves
- In Your World** Muse
- Bang Yeah Yeah Yeahs**
- American English** Idlewild
- Talk Hard**  
Miss Black America

### JUST ADDED

**By The Way** Red Hot Chili Peppers  
**Running Away** Hoobastank  
**Miss Lucifer**  
Primal Scream

### KICKED OFF

**Survivor** Destiny's Child  
**Crawling** Linkin Park  
**3 Libras** A Perfect Circle

Listen to NME Radio at  
[www.nmeradio.com](http://www.nmeradio.com) and vote on the playlist



● Weekend tickets for this year’s Reading Festival have sold out.

The three-day event, with sets from **The Strokes**, **Pulp**, **Prodigy**, **Foo Fighters** and **The Offspring** among others, runs from August 23-25. The Leeds leg of the two-pronged festival, which also features **Guns N’Roses**, is close to a sell-out too.

Day tickets for both festivals are still available, say organisers.

● For tickets, ring the NME 24 Hour Ticketline on 0870 1 663663. Calls are charged at national standard rate.



PHOTOGRAPHY: ANDY WILLISHER/ANMAIS

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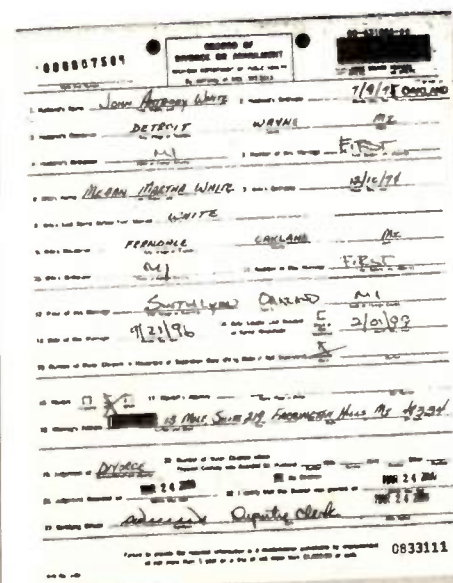
Wayne Coyne, Jason Dolan, Chris Martin, Michael Stipe

[www.faultline.co.uk](http://www.faultline.co.uk)



## Differing Stripes

NOW JACK AND MEG'S DIVORCE PAPERS SURFACE ON THE INTERNET



Just days after a marriage licence for **The White Stripes** pair **Jack** and **Meg White** was posted on the internet, a divorce certificate has surfaced.

The certificate shows that the September 9, 1996 marriage between John Anthony White and Megan Martha White was severed on March 24, 2000. According to the document, the pair separated in February 1999. It was posted on [www.gloriousnoise.com](http://www.gloriousnoise.com), the same website that posted the original wedding certificate.

While Jack White was named on the wedding certificate as John Anthony Gillis (his real name), it is widely accepted in Detroit that he took Meg’s name sometime after their marriage. The birth dates for both John White and Meg White on the divorce certificate match those on the wedding licence, as does the date and the place of the wedding – South Lyon in Oakland County, Michigan.

The divorce certificate was pulled from the public records office (Birth, Death, Marriage and Divorce Records) at Michigan Department of Community Health.

Jack and Meg White have consistently maintained they never were married, insisting they are siblings coming, in a proper blues tradition, from a family of ten.



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Bunny boy: Chris Martin, as he might have looked in Ian McCulloch's trademark coat

"When I was doing the vocals I was wearing his coat. He was sat there, pissed. He kept saying, 'Go on, son. Go on'"

**Chris Martin on Ian McCulloch**

PHOTOGRAPHY: PENNIE SMITH/KEVIN WESTENBERG/HAMISH BROWN

# Chris Martin's new Mac

**COLDPLAY SINGER REVEALS HOW ECHO AND THE BUNNYMEN AND THEIR OUTER GARMENTS INSPIRED NEW ALBUM**

**C**hris Martin has revealed that an unlikely friendship with **Echo And The Bunnymen** singer **Ian McCulloch** inspired the new **Coldplay** album.

Speaking exclusively to *NME*, Martin revealed that he even donned McCulloch's trademark raincoat when he recorded new single 'In My Place'. McCulloch was in the studio with the band at the time.

The pair have recently joined each other onstage. Chris Martin performed with Echo And The Bunnymen at New Order's Finsbury Park gig on Sunday, June 9 for a version of the Bunnymen's 1997 hit 'Nothing Lasts Forever'. Liam Gallagher supplied the original backing vocal.

Martin revealed how the band met when Coldplay chose to record their album in Liverpool.

"Mac being in Liverpool was

great," he said. "His manager has the same manager as Ken (Nelson), our producer. We met in the bar which was right next to the studio.

"I've met various people who've made me more and more at peace with what I do musically. Tim Wheeler, Danny McNamara and other people, but with Mac – because he's so infamous and he's so as you'd expect when you meet him, all cigarettes and

sunglasses – you're shit-scared for a bit, but then you realise that what's driving him is the same as what's driving you and your band.

"What I love about Ian is he's not scared of anyone. He doesn't show it anyway. Whereas I'd say, 'I've met David Bowie', he'd say, 'No, no, no. It's David Bowie met me.'" I thought, 'Right, yeah.'

"I used to try to buy him soup and we struck up a bizarre friendship," explained the Coldplay singer. "Mac sometimes has a drink and he's harder to talk to then. When I was doing the vocals for 'In My Place' I was wearing his coat. He was sat there, really pissed on red wine. He just kept saying, 'Go on, son. Go on.'"

Coldplay play Glastonbury on June 28. 'In My Place' is released on August 12, followed by the album 'A Rush Of Blood To The Head' on August 26.



Macca: Coldplay singer tried to buy him soup

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# Morcheeba. Otherwise

The New Single. Released 24th June  
CD includes video. 12" features Sunship & Un-Cut remixes

[www.morcheeba.net](http://www.morcheeba.net)



Taken from the album Charango. Released 1st July

# OTHERWISE

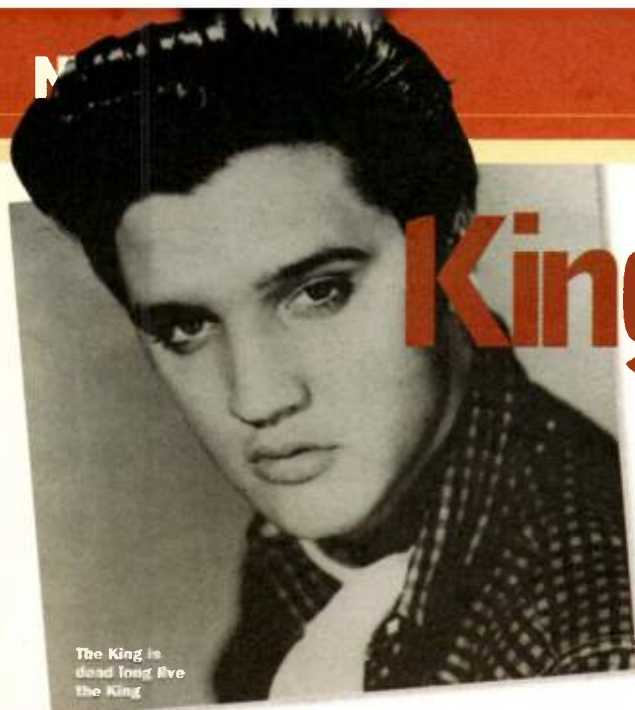
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# King of comebacks



The King is dead long live the King

## ELVIS BECOMES THE MOST SUCCESSFUL ARTIST IN UK CHART HISTORY

**E**lvis Presley became the most successful recording artist in the history of the British charts at the weekend when he went to Number One with the JXL remix of 'forgotten' track 'A Little Less Conversation'. Despite being dead for 25 years, the King Of Rock'n'Roll scored his 18th Number One,

overtaking previous record-holders The Beatles who have scored 17. The song is the first that the Presley estate have allowed to be remixed for commercial release and it was done so under the condition that Dutch DJ Junkie XL dropped the 'Junkie' moniker and went under the name JXL. '...Conversation' was released initially as the B-side to Elvis'

1968 single, 'Almost In Love'. It lay largely forgotten until David Holmes included it on the soundtrack to *Ocean's 11*. Nike then ran it as the music behind their current lavish football ad campaign, and history was made. The chart-topper comes almost 45 years to the day from Presley's first UK Number One, 'All Shook Up' on June 28, 1957.

## NME'S STEP BY STEP GUIDE TO A RECORD-BREAKING CHART COMEBACK, ELVIS STYLE:



**1** Be born Elvis Aaron Presley on January 8, 1935. Have 17 Number Ones in the UK, the first 'All Shook Up' on June 28, 1957, the last, 'Way Down', released August 13, 1977. Die on August 16, 1977. Have last chart hit on April 8, 2001 with a live version of 'Suspicious Minds'.



**2** Have top producer/magpie David Holmes unearth largely forgotten B-side and place it on the soundtrack to new Hollywood movie. See a buzz start around the track.



**3** Get Nike to use the track on their new ad campaign bringing together 24 of the world's top footballers – including Henry, Van Nistelrooy and Figo – and Man United folk hero Eric Cantona. Directed by Terry Gilliam, the campaign will cost an estimated £10million.



**4** While Holmes takes credit for rediscovering the lost gem, use the might of Nike to convince Presley estate to, for the first time, have one of your tracks remixed. Make sure little-known Dutchman Junkie XL, who has previously remixed bands like Fear Factory and Soulfly, provides the mix.



**5** Wait for a World Cup in the Far East, say Japan and Korea. Launch ad campaign and release record about a week into the competition.



**6** Have chart-topper and win whole new generation of fans.

# Snowblind easy girl

24.06.02

"the more Snowblind shoot for the moon, the better they are"

★★★★Q

Snowblind live in June  
25th Spitz - London  
26th Life Cafe - Manchester  
27th King Tuts - Glasgow

independiente

www.Snowblind.uk.com

# So saintly crew

**T**here's been a shooting at one of their gigs, one of their number is in prison for gun offences and another has been accused of assaulting a 15-year-old girl. But **So Solid Crew** have discovered a saint in their ranks.

MC **Harvey** has revealed that, while bandmate Asher D languishes in jail, he has been doing his bit to give So Solid a more positive image by sponsoring a Sunday league football team in Battersea, London. Harvey was signed to Chelsea FC as a youth but his career was cut short by injury.

Harvey has also signed a solo deal with Go Beat and releases his debut single 'Get Up And Move' on August 19. But the MC insists he hasn't forgotten his roots and has avoided the violent street culture which So Solid have been accused of promoting.

"I'm spending some of the money I got from my advance on putting kids from my old estate into the studio," he said. "It's important for me to put things back into the community."

Speaking about the So Solid-sponsored Sunday team, Harvey explained: "I'm gonna get them tracksuits and names on their shirts to make them feel important."

"I want to inspire people," he said. "The industry was a bit

Harvey: halo can you go?



fucked up three years ago. Now you've got mad talent on the streets. Why do you think people are committing crime? Because they're not being let into the industry so they can earn that money, too."

Despite the success of So Solid and his celebrity girlfriend, Alesha from Mis-Teeq, Harvey insists he is the same person he was before he was a star.

"I still go to the same barbers' in Battersea, the same bakery, still walk through the ghetto and say hello to my people," he explained. "But a lot of them look at me in different light."

I know a lot of people who won't talk to me now. I've found out who my true friends are and who are the cling-ons. When I go out for dinner with a true friend, he might work in Blockbusters but he pays for his meal. He doesn't expect me to pay."

Harvey still visits the estate where he grew up in Battersea, but now lives in Hertfordshire because of "bad vibes" at London clubs.

PHOTOGRAPHY: REINA/LE/PA

## NEW RELEASES

### JUNE 24

#### Albums

##### Oakenfold

'Bunkka' (Perfecto)

##### Ozzy Osbourne

'Live At The Budokan' (Epic)

##### Space Monkeyz V Gorillaz

'Laika Come Home' (Parlophone)

#### Singles

##### Wyclef Jean 'Two Wrongs

(Don't Make A Right)' (Columbia)

##### Silpknot

'My Plague' (Roadrunner)

### JULY 1

#### Albums

##### Green Day

'Shenanigans' (WEA)

##### Oasis

'Heaven Chemistry' (Big Brother)

##### Muse 'Hullabaloo'

(Mushroom)

#### Singles

**Idelwild** 'American English' (Parlophone)

**Incubus** 'Are You In?' (Epic)

**Prodigy** 'Baby's Got A Temper' (XL)

##### Red Hot Chili Peppers

'By The Way' (WEA)

### JULY 8

#### Albums

##### Red Hot Chili Peppers

'By The Way' (WEA)

**The Vines** 'Highly Evolved' (Heavenly)

##### Roots Manuva

'Dub Come Save Me' (Big Dada)

#### Singles

**Creed** 'One Last Breath' (Epic)

##### Fischerspooner

'Emerge' (FS Studios/Ministry Of Sound)

##### System Of A Down

'Aerials' (Columbia)



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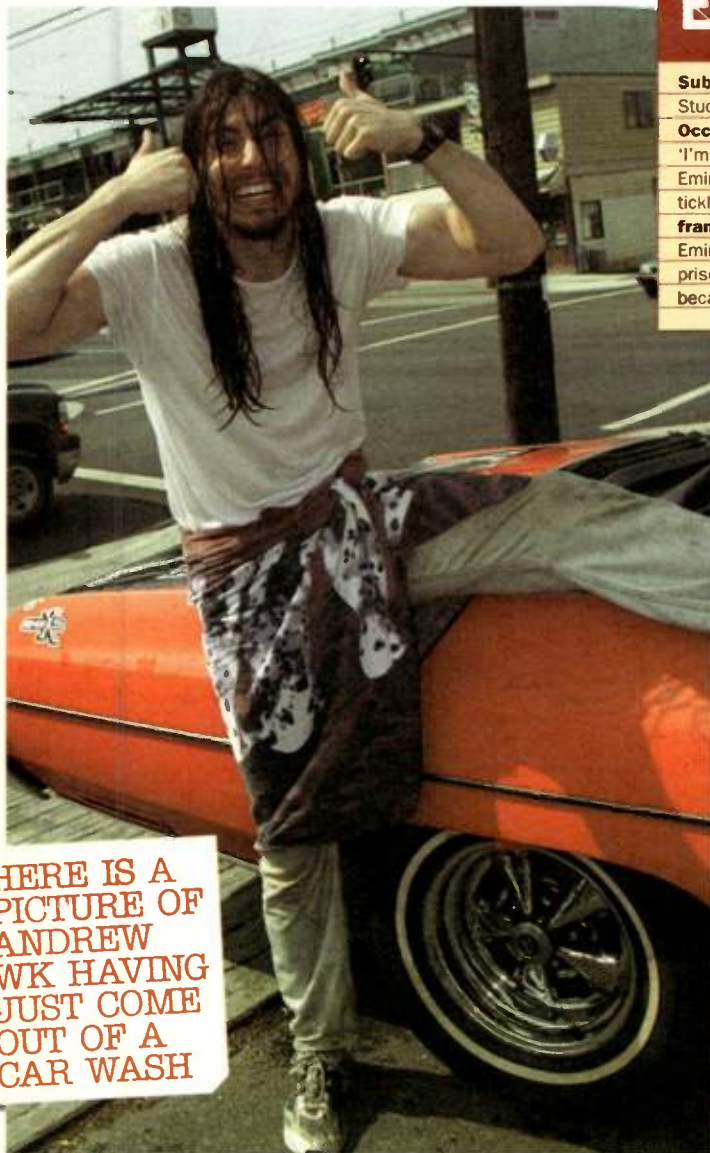
# SMOKING WHEN PREGNANT HARMS YOUR BABY

Chief Medical Officers' Warning



## EYEWITNESS!

**Subject:** Eminem, Kirsten Dunst **Location:** Studio 8H, NBC Studios, New York **Date:** May 11, 2002 **Time:** 11.15pm  
**Occasion:** Spider-Man's Kirsten Dunst in a T-shirt declaring 'I'm the real Shady' – performing a HILARIOUS sketch with Eminem, ie the real Slim Shady! Too bad we can't get this rib-tickling run of *Saturday Night Live* in the UK yet, eh? **Not in frame:** The best joke in recent months, which is: Why does Eminem watch a popular '80s drama series about Japanese prisoner of war camps with the sound down? It is, of course, because nobody listens to *Tenko*...



HERE IS A PICTURE OF ANDREW WK HAVING JUST COME OUT OF A CAR WASH



## VERBAL ABUSE

**"I NEED TO HAVE MY FUCKING HEART RIPPED OUT OF MY CHEST AND THROWN ON THE GROUND AND STOMPED ON"**  
 Chad Nickelback would like to be in pain. Form an orderly queue there...

**"IT'S A SIX-ALBUM DEAL - I CAN'T BELIEVE IT. IT'S AMAZING"**  
 It certainly is, Kym Marsh. Now ask your manager what 'six-album deal' actually means

**"I WAS ABOUT TO GET KNEE-CAPPED - PEOPLE THOUGHT I NEEDED THE MONEY FOR DRUGS BUT THE TRUTH IS THAT I OWED MONEY TO AN EXTORTIONATE GYM THAT I HAD JOINED"**  
 Ginger Wildheart explains his fuck-awful Clam Abuse project



**"THEY SPENT THEIR DAYS ENJOYING RIDES SUCH AS BIG THUNDER MOUNTAIN AND DANCING WITH THE DISNEY CHARACTERS. THEY SHOOK THEIR BOOTIES AT THE RESORT'S HURRICANE NIGHTCLUB AND DINED WITH MICKEY MOUSE AND DONALD DUCK"**  
 Report on a recent Appletons weekend away. Why was Liam Howlett not there, we wonder?

**"CONGRATULATIONS FOR GETTING TO NO 1. LOTS OF LOVE, KYLIE"**  
 Argh! With this fax to Holly Valance, Kylie is showing signs of Will Young Politeness Syndrome

**"DARRYL HANNAH USED TO LIVE IN THE HOUSE OPPOSITE ME - SHE'D BRING HER HORSES ROUND SO WE COULD GO AND RIDE IN THE WOODS"**  
 We are not entirely sure what Tommy Lee means

**"I AM HURT AND I AM ANGRY. HE'S AN ASS. AND HE CAN KISS MY NATURAL-BORN BLACK ASS"**  
 Simon Cowell is now annoying American would-be Pop Idols

## WWWWHAT'S ON... NME.COM

### FESTIVALS microsite

Hard to believe just by looking out the window, but summer is actually upon us. And summer means one thing and one thing only. Festivals. But which one to go to? Handily, **NME.COM** has opened our one-stop which festival to go to shop in the shape of our **Festivals 2002 microsite**. The latest festival news, all the reviews and a comprehensive guide to every fessie happening in Europe this summer.

### RING RING - nme adds new TEXT ALERT

Along with our **NME News Alerts** and **NME Ticket Alerts**, we've just added **NME Band Alerts** to our roster. Subscribe to your favourite artist and get the latest news as it happens direct to your phone. For full details, see **NME.COM**

### DON'T FORGET...

Coming soon we're going to be giving you the chance to hear **OASIS'** 'Heathen Chemistry' album. Yes we are. In the meantime you can win tickets to their sold-out shows in Belfast, Hull and Newcastle. Yes you can.



## PLUS ONES

Once again, almost too much gossip to fit on one page. Let's start in Finsbury Park, where the celebs battling the weather blah blah trench spirit blah for **New Order** were **Sofia Coppola**, **Chris Martin**, **Keith Allen** and **Alex James** (zzz), **Danny Supergrass**, the **Pet Shop Boys**, **Bobby Gillespie**, and **John Simm** and **Ralf Little**. A child accompanied by Simm tripped up a member of **NME** personnel, prompting Simm to mutter, "You'd better watch where you're going." How rude!... ● Fleadh was a celeb-free zone, unless you count **Nigel** from *EastEnders* as a celeb, a distinction that has caused furious debate in the **NME** office. It has not been satisfactorily resolved, but **NME.COM** editor Anthony Thornton reveals that Nige lives round the corner from his house. Anthony also bumped into "the bloke from Radio 4's books show" at a *Biggie & Tupac* screening... ● Up-and-comers **The Suffrajets** were in a grisly accident last week when their tourbus was rammed from behind by an articulated lorry. Among the passengers on the tourbus you'll now find whiplash, broken collar bones with metal pins, four broken ribs, fluid on the lungs, internal bleeding of the kidney and spleen, and a cut arm... ● Intellectual TV saucepot **Joan Bakewell** was very apologetic when **NME's** Paul McNamee bumped into her in the shop across the road from his flat. "I can't remember what time it was," he reveals, "but it was definitely the evening..." ● The inaugural Isle of Shite festival took

place last weekend, with headlining acts including **Silver Sun**, **Easyworld**, **Little Hell**, **Room 69**, and **Ash** covers band **Rash**, who spotted **NME's** Mark Beaumont at the bar. Unsurprising, seeing as it was in his back garden... ● Genius madman **Brian Wilson** pulled in the stars for his recent London date, including **Richard Ashcroft** in a dapper black jacket, **Danny Supergrass** (again) in full **Strokes** makeover, **Adam 'Adam & Joe' Buxton** sporting a tracksuit with 'AB' on it, **James Walsh**, **Sharleen Spiteri** and **Danny** from **Embrace**... ● This early day motion has been put forward in Parliament: "That this House pays tribute to the legendary **Arthur Lee**, also known as Arthurly, frontman and inspiration of Love, the world's greatest rock band and creators of



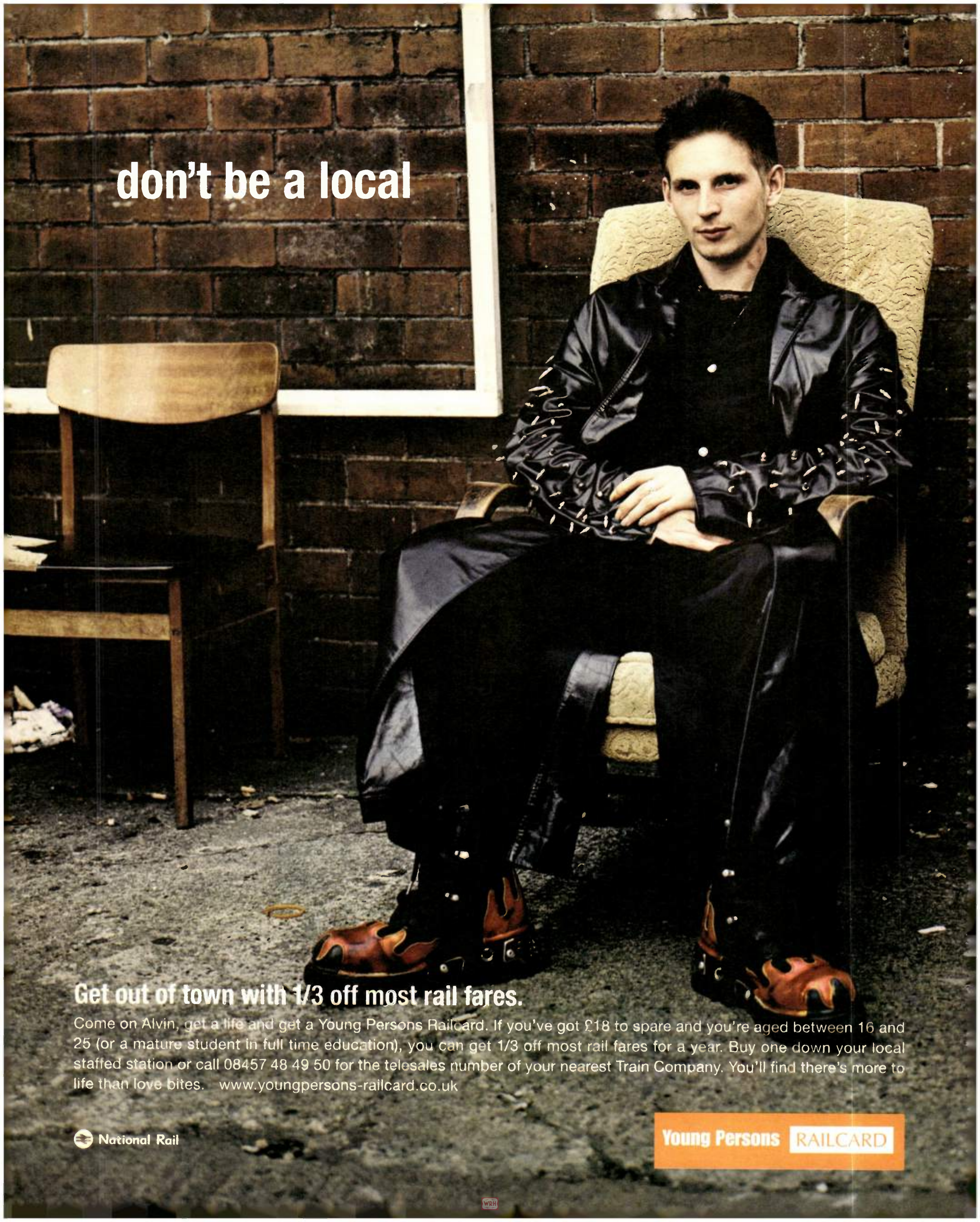
John Simm (left) joins the celeb throng at New Order's gig (above)

'Forever Changes', the greatest album of all time; notes that following his release from jail he is currently touring Europe; and urges honourable and especially right honourable members to consider the potential benefit to their constituents if they were, with the indulgence of their whips, to lighten up and tune in to one of his forthcoming British gigs...







A man with dark hair, wearing a black leather jacket, black shirt, black trousers, and brown leather boots with orange and black patterns, is sitting in a light-colored upholstered chair. He is looking towards the camera. The background is a dark brick wall. To the left, there is a wooden chair and a white rectangular frame on the wall.

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# On

TOMORROW'S STARS TODAY

Edited by Kitty Empire

Somewhere in east London, a café takes a beating (actually, four of them): (l-r) Dino, Nick, Matt and Todd



## THE BEATINGS

Rollicking rock'n'roll chaos – East End style

**I**t's hot in the city right now. NYC. London. Detroit – it's the urban streets that are setting the temperature for a thrilling rock'n'roll summer. Yet The Beatings – singer and guitarists Nick and Matt, bassist Dino and drummer Todd – have taken a side-road into a whole new world of crazed rock chaos. Listen to their excellent new single 'Jailhouse' and you're instantly hurtling down the Arizona Interstate with a dashboard stuffed with bad truckstop drugs and The Stooges, Mudhoney and ZZ Top trussed up in the trailer.

"We're a delinquent rock'n'roll act, you know," explains Nick, aka Jack Knife, helpfully. "We didn't want to make anything overly clever."

It might not be clever but it's certainly smart. As you'd expect from four good-

looking young men from east London, taken to heart by the fashionista patrol as much as the adrenaline-fired kids, they claim to have met in more rarefied circumstances.

"Me and Nick were building a set for a film by this guy called Nick Abrahams," explains Todd. "Matt was playing Jesus in it and Dino was doing the German subtitles. It was a S&M-porn-horror B-movie called *The Hangman's Head*. Stereolab and The High Llamas were doing the soundtrack. We thought our music would have gone better. So we called ourselves The Beatings."

"The goal was to rock," says Nick gravely. "To do nothing less."

Their current single 'Jailhouse' ("a reply to the Elvis song – wait 'til you hear our update of 'Blue Hawaii'") fulfils their mission with zeal, proving that they're the kind of band

to whom *things* just happen. Their debut album looks like being blessed by a brilliantly unlikely producer.

"I got asked to build a recording studio," reveals Todd. "It was for Kevin Shields. Nick's giving me a hand with it. It should be finished tomorrow."

"I wouldn't say it was the easiest job I've ever had to do," laughs Nick, "but it's come out really well. He really understands music, every aspect of it."

As do The Beatings. Healthily surrounded by a crop of fine young bands, they enthuse about The Datsuns and The D4 and refuse to acknowledge any UK/American divide.

"It's so boring," says Matt. "What about Norway, Sweden, New Zealand? We've all got one thing in common. Rock."

Victoria Segal

**"We're a delinquent rock'n'roll act. We didn't want to make anything overly clever" – Nick, aka Jack Knife**

'Jailhouse' is out July 8 on Fantastic Plastic – hear it now on NME.COM.



## TURN ONS

What's on the NME stereo

- 1 **Untitled LP**  
The Coral (Deltasonic)
- 2 **Tell The King (LP track)**  
The Libertines (Rough Trade)
- 3 **Evil Heat (LP)**  
Primal Scream (Sony)
- 4 **Addictive Truth Hurts**  
Feat Rakim (Interscope)
- 5 **Jailhouse The Beatings**  
(Fantastic Plastic)
- 6 **Take It And Run**  
The Bandits (white label)
- 7 **Olio The Rapture** (Output)
- 8 **Turn On The Bright Lights (LP)** Interpol (Matador)
- 9 **Kids Chorus EP** Tommy And The Chauffeur (Boobytrap)
- 10 **Poney EP** Vitalic (International DeeJay Gigolos)

Six of the best: The Coral



## ON THE UP



Ben Kweller (top) phones home, while Crossover (bottom) leave home to play in London



Hear The (International) Noise Conspiracy's 'First' album again

**BEN KWELLER** – briefly of teen punk-pop sensations Radish – is the all-singing, all-songwriting heir to Evan Dando. You can hear why on the fetching 'EP Phone Home', released Monday on 679...

■ **MISS BLACK AMERICA** are still beating a shining path around the country, destroying Bad Stuff with their indie rock music. *Gig Guide* knows where... ■ Ace

Mo'Wax signings **PARSLEY SOUND** have an EP, 'Platonic Rate' out this week. It's their second release, and sounds like nothing else around... ■ Arty synth lover **CROSSOVER** leave their native La-La Land (aka NYC) for a date at London's ICA June 22... ■ The (International) Noise Conspiracy's first album, 'The First Conspiracy', is reissued by Scandinavian

label Burning Heart... ■ Noisy boys **WILT** are back with a tour (see *Gig Guide*) and single, 'Distortion' (Mushroom), out Monday... ■ Amazing 12-inch of the week: **VITALIC**'s 'Poney' EP, available from home of the hits International DeeJay Gigolos... ■ Metal madams **SUGARCOMA** continue their tour: see *Gig Guide* for earplugs, sorry, details...

# MUSE Dead Star • In Your World

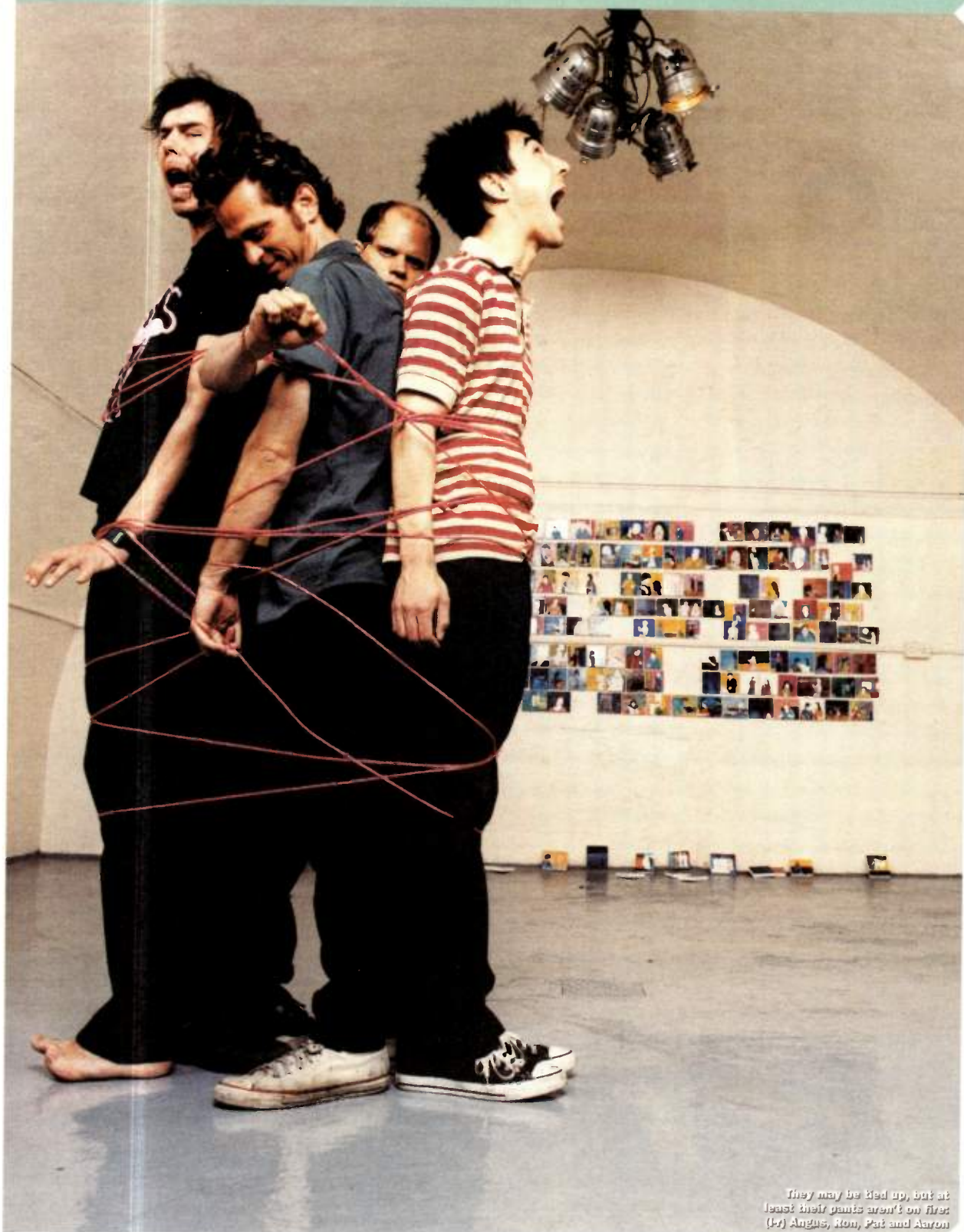
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# LIARS

## Honestly brilliant art-punk funk



They may be tied up, but at least their pants aren't on fire! (L-R) Angus, Ron, Pat and Aaron

New York's Liars *aren't* liars. Check this: "If we're awkward or clumsy or uncoordinated, that's a good thing," reckons rangy 24-year-old Australian vocalist Angus Andrew. "The idea is to not come off as rock stars. We're not about being great musicians or great performers, just about being honest."

It started when Angus met affable guitarist Aaron Hemphill at art school in LA. Bassist Pat Nature and drummer Ron Albertson were friends from rural Nebraska who relocated to NYC in search of bandmates: hooking up with the other soon-to-be Liars, they all bonded over their arthouse backgrounds and love of the post-punk scree of John Lydon's PiL and Leeds

Marxist funkies Gang Of Four.

Not that the Liars only listen to music made between 1978 and 1983, mind. "We get ideas from movies," claims Aaron cryptically. "We just like combining things that don't match. Like sounds that are inspired by tastes."

"It's thinking about music in terms of more than just chords or anything like that... it's more of a visceral thing," furthers Angus.

Playing gigs in warehouse apartments, punker dives and, once, an auto repair shop in and around their adopted neighbourhood of Williamsburgh in Brooklyn (home also to the Yeah Yeah Yeahs), the band were rapidly snapped up by revered local indie imprint Gern Blandsten, who released the Liars' superbly

nervy debut album 'They Threw Us All In A Trench And Stuck A Monument On Top'.

Their handful of UK live dates so far have veered madly between the gloriously messy and itchy taut. It's all part of the plan, naturally.

"We really know we're going in the right direction when we make music and everyone really hates it," boasts Angus.

"If people don't like us now, it's gonna get much worse," furthers Aaron, with admirable candour. However, when Angus says that "pleasing people is not our business", he's finally started fibbing: this band will please you all greatly.

Pat Long

## NEW RELEASES FROM

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MAGIC DIRT



### BUTTHOLE SURFERS - HUMPTY DUMPTY LSD LATINO BUGGER VEIL

16 tracks, 69 minutes of previously unreleased or hard to find material, from original master tapes! A sterling sounding virtual "lost album" from one of the band's most loved periods! From 1982-92. This is the buttholes at their best! out now on CD, and soon on limited 2LP!!

### GOLD BLADE - DO YOU BELIEVE IN THE POWER OF ROCK AND ROLL TWENTY STONE BLATT

".....No one else delivers rocks gospel as surely, as totally as John Robb and Gold blade.....Relentless spirit courses through every switchblade rumble riff, through the urgency of their glamour drenched strut.....Rock'n'roll can be your fuel, your salvation, your reason for living" - KKKK - Kerrang. Out 24th June on cd only!



### AMP - L'AMOUR INVISIBLE SPACE AGE RECORDINGS

Amp's fourth studio album L'Amour Invisible (space age recordings) is out now. Neither the sound of the past or the future; It is music from another dimension.

### CAPTAIN SOUL - T-SHIRT 69 POPTONES / RAYMAN

Virgin Radio single of the week (Pete & Geoff Show): a four-minute spell of lost-era gorgeousness a soft-hearted, sad-eyed, big-guitared, jangle-drenched pop gem. NME.



### CAPTAIN BEEFHEART - DUST SUCKER OZIT RECORDS

Dust Sucker is taken from recordings of the captain's own mix of the unreleased mid 70's album "Bat Chain Puller". This is the first time these recordings have been made available. CD also has 7 bonus unreleased live tracks.

### MOOZ - THE WHEEL THAT SQUEAKS THE LOUDEST IS THE ONE THAT GETS THE GREASE

SINK AND STOVE RECORDS Mooz are a four-girl collective from Bristol, creating an intensely edgy and seductive new sound using cello, bass, drums, guitar and vocals. "They recall a slick Slits or Pop Group" careless talk costs lives.



### V/A - DO THE POP DO THE POP / SHOCK

The Australian garage rock sound 1976-87. This double cd set features 50 of the greatest tracks from the period, together with a 28 page colour booklet with extensive liner notes and numerous rare and unpublished photos. Includes tracks by Radio Birdman, The Saints, The Scientists, The Hoodoo Gurus, Died Pretty, New Christs and many many more. Out Now!!!!

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# Thrills

It's meant to be funny

Edited by David Stubbs. Contributor: Andy Dawson

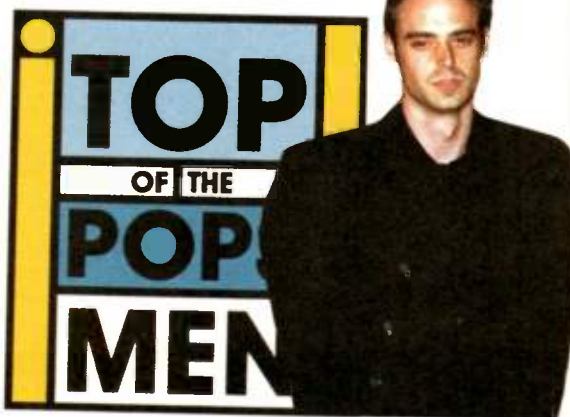
## TOP OF THE POPS TO BE SPLIT INTO TOTP: GIRLS AND TOTP: MEN

**I**n what has been described as the biggest shake-up of Britain's top weekly pop TV programme, *Top Of The Pops* is to be split along gender lines.

From now on, *TOTP* will be split into two weekly editions. *TOTP: Girls*, will feature soft, banal, manufactured drippy boy and girl bands who are of interest only to those with small, sugary brains only interested in perfume and fashion. Among bands featured will be Atomic Kitten, Sugababes, 'NSync, Will Young and Ronan Keating.

The other, *TOTP: Men*, will be aimed squarely at men, particularly 15-year-old men, and will feature hard, important, guitar-driven bands and rebel types with green hair, butt-kicking attitude and important lyrics about the important things of real life that girls are too pathetic to understand. Among the acts featured will be Slipknot, Eminem, Korn, A, Black Rebel Motorcycle Club.

Said a *TOTP* spokesman: "As the present charts indicate, there are



only two types of music – music for girls and music for men. It has taken many years for pop music to reach this sophisticated evolutionary phase.

"Unfortunately, the way things stand at the moment, girls' music and men's music is all jumbled together. So, when Jamie Theakston is presenting, the only way he has to indicate that a girl act is coming up is by announcing them in a mockingly ironic way. By contrast, when men's music is on, he speaks in his true, lower, guffey voice to indicate the hard, guitar-driven importance of the band you're about to see."

From now on, *TOTP: Men* will have male-only bands, except for that girl in The White Stripes.

*TOTP: Girls*, meanwhile, will be presented by girls like Jayne Middlemiss, and feature all-girl audiences looking all glassy-eyed and gooey. There will be no musicians or musical instruments of any kind, because if a girl ever saw a real musical instrument like a guitar she'd be scared shitless and probably faint. The programmes will be broadcast simultaneously, with *TOTP: Men* going out on BBC4 because girls find digital technology too complicated to work out.



## SAD EI7'S HARVEY 'JUST ANOTHER BLOKE' AGAIN

**F**ormer East 17 bad boy **Brian Harvey** is in shock this week after being told he is to be stripped of his pop star status and downgraded to being an ordinary member of the public, for the first time since 1993.

Chart supremo Dr Innocence Kick-Gypsy told us: "It's been a slow and sad decline but popular interest in Harvey has gradually disintegrated away to nothing. We have no option other than to release him back into the wild where he will have to fend for himself."

Harvey's pop star perks used to include up to 15 free glass swans every year, the right to have a permanently flaming hoop on display in his garden and the opportunity to have a disease or a comet named after him.

However, as an ordinary punter, he will be instantly

stripped of these privileges and will have to quickly adjust to his new circumstances. A spokesman for the National Union Of The Great

Unwashed told us: "Harvey will have to keep his chin up and just get on with it."

From now on he'll be eating nondescript meat straight out of a tin, carting his stuff around in carrier bags, and buying self-assembly furniture with the guarantee that there'll be important bits missing. I can assure him that the only fireworks he'll get to see in the future will be municipally organised."

As *Thrills* went to press last night, a desperate Harvey was attempting to secure a spot on TV's *Stars In Their Eyes*, hoping to appear as Will Young.



### MOANIN' KEATING

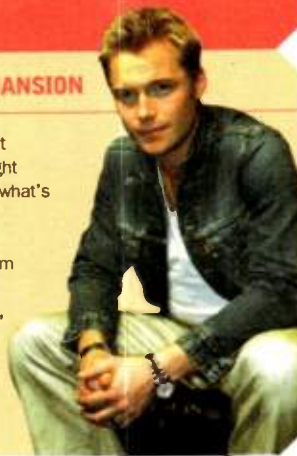
#### MORE NEEDLESS GRUMBING FROM A LAVISH DUBLIN MANSION

"I've got a bit of a blister on my thumb at the moment. Serves me right. I've spent most of the week playing darts in the games room while my wife's been away at her sister's. I was getting really good before the blister. Oh well..."

"I've started hearing a tapping noise in the big room. It's probably an air bubble in the central heating. I say that but I'm just guessing. I've no idea really. There's a fella who comes round to deal with that kind of thing."

"I really hate it when drivers don't indicate. Or when they leave it right 'til the very last minute. I mean, what's the point?"

"How come they can split an atom but they can't make an egg with an indestructible yolk? Yesterday, it took me eight goes to make a fried egg sandwich that I was actually happy with. I just don't always have the time for that sort of thing..."



PHOTOGRAPHY: PA/BIG PICTURES

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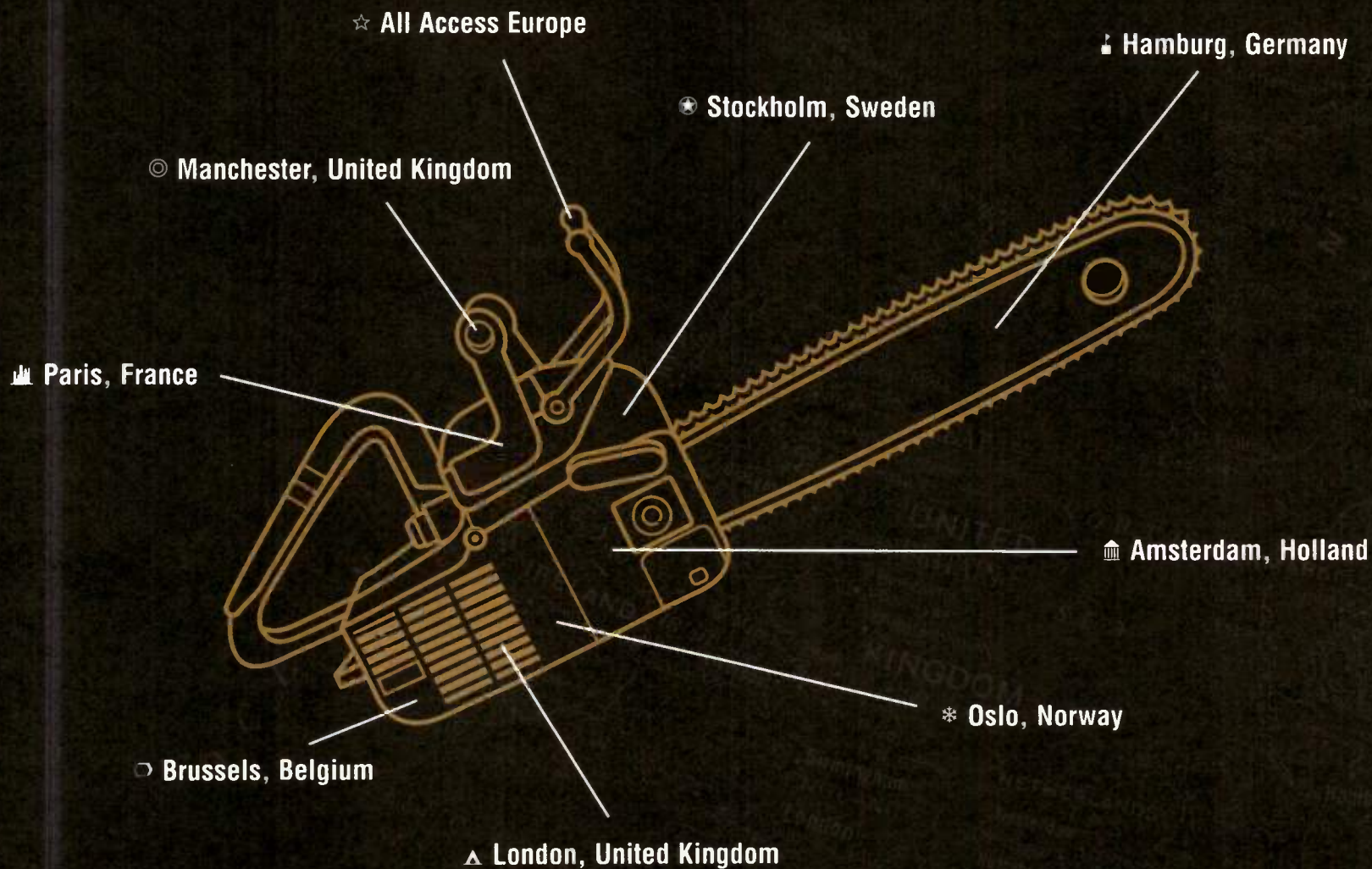
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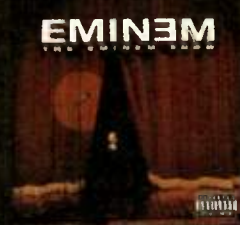
# EMINEM

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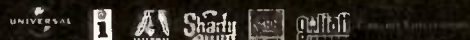
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## RAGING SPEEDHORN

**G**rowing up is hard. In these cold, cold days, as young people find out more about the world with all its pitfalls, letdowns and broken promises, they often become filled with resentment, anger and hatred.

With an average age of 22, the six-piece punk-metal group known as Raging Speedhorn are the poster children for Generation Hate. Born and raised in Corby, Northamptonshire, their lives revolve around bad drugs, cheap booze and heavy rock. Their amazingly angry new single is called 'The Hate Song' and, unsurprisingly, it's about hating everything.

When NME met them in a west London pub, we asked them what actually makes them happy. "Happiness?" said singer Frank Regan with a mouthful of Stella Artois. "I'd forgotten the emotion existed."

As bandmates John Loughlin (vocals), Gaz Smith (guitar), Daz Smith (bass), Tony Loughlin (guitar) and Gordon Morison (drums) looked on mournfully, we asked them what made them so full of hatred. Suddenly, their eyes lit up and they started to smile again...

### 1) LOSTPROPHETS

Daz: "Wankers."

Frank: "Lostprophets are all about image, but their image is fucking shite. He can't sing to save his fucking life!"

Daz: "(Incredulously) And when they played *Top Of The Pops*, the singer wore an Iron Maiden T-shirt which made me SICK! He's only probably got 'The Number Of The Beast' and that's it."

John: "On the front page, we want you to put us versus Lostprophets in a boxing match. There's six of them and six of us."

We'll leave 'em lying on the floor."

Frank: "We'll bury them in sand."

John: "Do 'em Corby style."

Frank: "We'll beat them up with a leak."

John: "Then they'll be fucked, won't they? They'll have to lose that model aspect."

### 2) GERMAN DISCOS/ DANCE MUSIC

Gaz: "It was after a gig in Germany and we were all steaming. We were being dicks to be honest. So we went in this club and it was packed and it was dance music. And I looked over and saw the toilets over at the other side of the club. I couldn't be arsed going over there so I pissed in this pint glass."

"Then I had a full fucking pint of piss and Frank was going, 'Lob it on the dancefloor', so I went to throw it on the dancefloor and it hit a guy about a metre away from me, like, 'Bumph!' just as he turned round. This guy we were with had taken this CS gas out of a weapon shop, so just as the riot was about to kick off he took it out and just went 'Sssssssssss' into the atmosphere and the whole club got evacuated."

### 3) SPANISH POLICE

Frank: "We were arrested for breaking cars and being drunken c—ts."

John: "We'd found an English pub so we had been drinking since ten in the morning and this was about five in the morning, so we were all sort of drunk."

NME: How many cars did you 'break'?

Frank: "About 15."

John: "(Concerned that all the facts are correct) It was more than 15, it was more like 20."

Tony: "We were jumping roof to roof, stamping on the cars, breaking windcreens, kicking wing mirrors off."

Frank: "Didn't you throw a pint glass in the air and then headbutt it?"

Tony: "(Proudly) Yeah."

Daz: "We were in the tourbus and, all of a sudden, there were like 20 fucking cops in the car park there and we were all like, 'What the fuck is going on? What have they fucking done now?' We all spent the night in the cells."

### 4) GERMAN SERVICE STATIONS

Gaz: "We'd been into some service station on tour and we were looking to rob the place dry. We were looking at some porno mags and some old woman was like, 'Get out, get out!' We hadn't even done anything by this point, but she locked the doors and we were trapped in there and we were banging on the doors. Then this guy from Biohazard pulls out this big fuck-off knife, jams it in the doors, and opens them."

Frank: "I stole a bunch of flowers, just for the crack!"

## "I didn't get any weed so I knocked him out"

Gaz: "The next thing we know we're on the motorway and there's a cop car following us. A minute later there's two or three cop cars following us and then there's like eight cop cars following us. The cops pulled us up and, fuck, we thought we were in trouble. We explained what happened so they went back to the service station and arrested the old lady for false imprisonment (mass hilarity!)"

### 5) RAMMSTEIN

Frank: "They're just fucking German tossers, man."

Gaz: "The crew were just a total fucking nightmare. After the London gig they had an aftershow party and we weren't invited but we piled

in there, started cracking open the beers. Gordon was fucking steaming and we had a Viking Skull (Speedhorn side-project) CD and Gordon went up to the CD player, grabbed the CD out of it, snapped it in half and put the Viking Skull CD in. We cleared the whole party out and drank all Rammstein's beer."

### 6) CRADLE OF FILTH'S BACKING SINGERS AND DANCERS

Frank: "Cradle Of Filth have dancers onstage. At one of the festivals one of their dancers went into this Portaleo so we shook it all around and tried to tip it over when she was in it."

Daz: "She came out and she was covered in fucking piss and everything." Frank: "They've got this girl who sings with them onstage who looks like Grotbags. She's got a green face and black lips! She hates me 'cos we just rip the piss out of her."

John: "... 'cos when she offered to kiss Frank, Frank said he'd rather kiss his own asshole."

### 7) NEW YORK

Frank: "We recorded the new album there. At night we'd be in the hotel bar until three in the morning. Drinking our money."

"New York was shite. Too hot, too smelly, too broke. We never had no money. It was horrible. Sweaty, smelly and horrible."

Gareth: "I've never been so homesick as I was in New York. Ten days. I was fucking miserable, man."

Frank: "We got all our money when we first got there, and it went in two days. Because it was so expensive."

Darren: "Well, most of it got pissed into the booze."

### 8) GIRLS

Frank: "I was getting some eggs for breakfast and there were two girls who asked me to sign something. I told them to fuck off. I've got a girlfriend and a little boy. I'm not interested in that shit."

NME: Do you get many groupies?

Frank: "Girls hate us, man."

Gaz: "They're all fucking 14-year-old twats anyway."

Daz: "The girls who like us are all fat, dressed in black and have a big bone through their nose."

### 9) THEIR FANS

Gaz: "I was in Corby Market and I picked up Black Sabbath's 'Master Of Reality' and this kid goes, 'Oh, you're in Raging Speedhorn' and we start talking and he's about 17. And he goes 'What album have you got?' and I'm like 'Black Sabbath' and he goes 'Black Sabbath? Are they good?' And I'm like, 'Don't talk to me any more you little fucker. Piss off.'"

### 10) EACH OTHER

Daz: "The last time we had a fight it was because I stole John's weed."

John: "I didn't get any and that's why I hit him. I grabbed his hand and said,

'Fucking give me it!' and he's all like 'Eurrrrrgh!' and I go, 'One more word' and he goes, 'Eurrrrrgh!' and so I knocked him out."

(Suddenly, Frank takes his cigarette and burns Tony on the side of his head.)

Tony: "(Seriously angry) Fucking wanker man. C—t."

Frank: "Hee hee hee."

Tony: "Fucking burned my fucking head man."

Frank: "(Burns own head with cigarette) Hee hee hee."

John: "OK. Who can we say that we hate without getting in trouble?"

**GET YOUR CLICKS HERE!**

SEE THE VIDEO FOR RAGING SPEEDHORN'S 'THE HATE SONG' ON [NME.COM](http://NME.COM) NOW

Raging against people, places and probably machines too: (l-r) Gordon, Frank, Darren, Gareth, John and Tony

# RAGING SPEEDHORN HATE...

...pretty much everything, actually, and as they prepare to release 'The Hate Song' they reveal their shitlist to NME

Text: Andy Capper Photography: David Titlow



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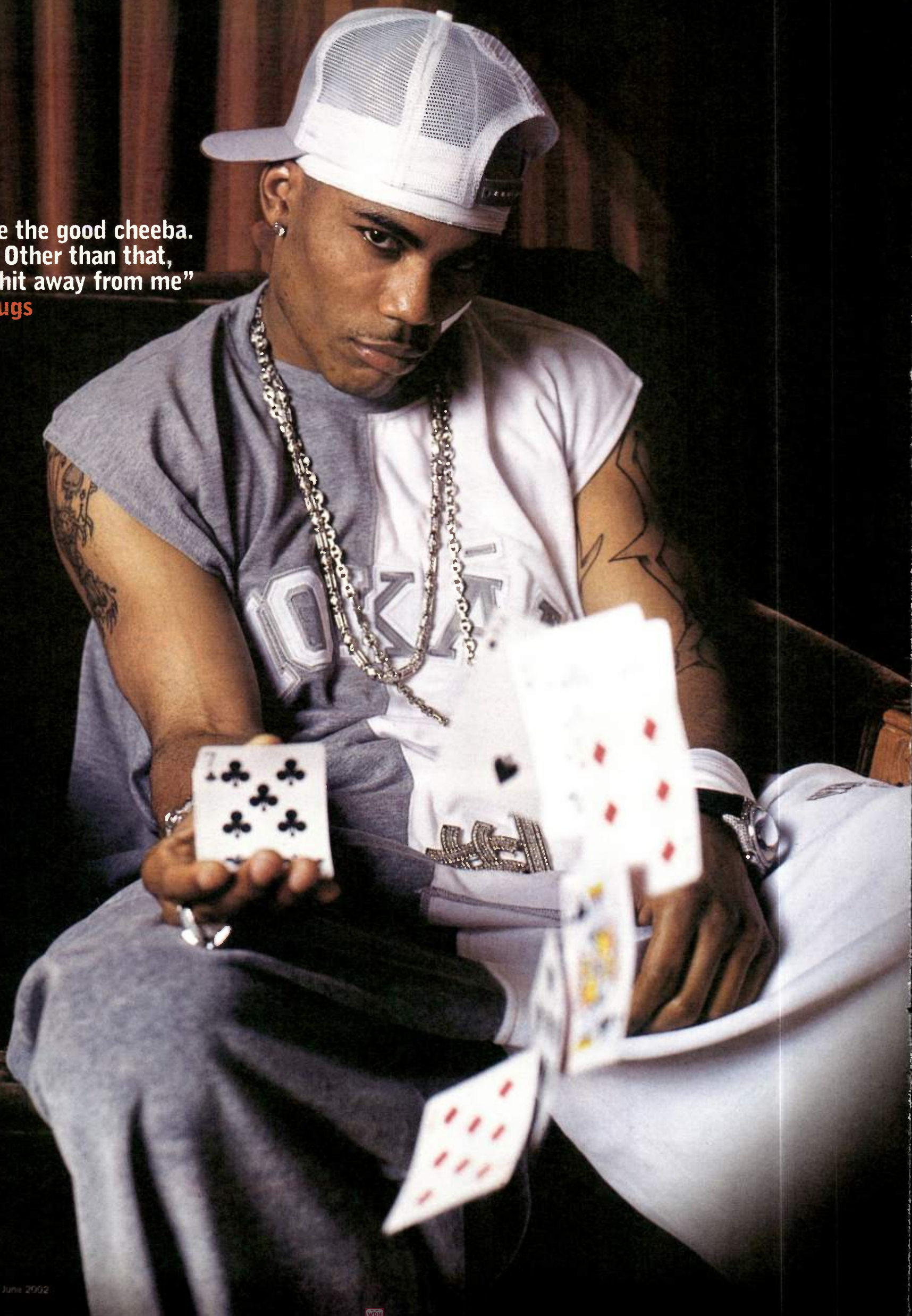
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**"We do blaze the good cheeba.  
It's herbal. Other than that,  
keep that shit away from me"**  
**Nelly on drugs**





# Welcome to NELLYVILLE

Population: unspecified. Beefs with fellow rappers, post-9/11 anguish and a wall of silence on the subject of his family: there's pain at the heart of Nelly's Southern funk-hop party. And as if that wasn't enough, here comes NME to call him the Bono of hip-hop

Text: Sylvia Patterson Photography: Chris Sims

"Yo Nelly, you ain't for real and you ain't Universal/Your whole rap style sounds like an 'NSync commercial/Let's give hip-hop a lift/And don't buy Nelly's album on June 25" - KRS-1, 'Real Hip Hop Part II'

"I struck a nerve in old MCs wanting to come back/I got respect but he's lost and that's that/Like K - no-one even said your name/R - you really feelin' guilty about something, man/S - sad to see you really did want this/1 - more hit please please/You're the first old man that should get a rapper's pension" - Nelly, 'Roc The Mic'

**N**

elly is livid. Approximately a quarter of a million dollars' worth of white-gold, diamond and platinum jewellery glitters and quivers in indignation as the nine million album-selling funk hop colossus contemplates the battle-rhyme 'beef' above. You'd like Nelly when he's livid: he's even more gorgeous, 'ladies'.

"KRS-1 attacked me outta nowhere and I defended myself," he's fuming, on a chaise-longue in a New York hotel room, two silvery platinum teeth flashing through the ire. "Listen to my music! I don't attack folks! I'm the one that did 'Ride Wit Me'. 'El', that's nothing to do with battle rappin', y'knowhumsayin'? KRS-1 is a hypocrite! He tried to call me commercial rap! I've never done a commercial; he's done a commercial. Sprite. You don't do a Sprite commercial for free. What, they didn't pay you a dime? You love Sprite that much? You did it for the money! He has plenty of lyrics in his songs, 'Boogie Down Productions will always get paid...' These are your words. He's somebody who's looking for a blame way in, back on the block, scared he's gettin' left behind, scared that rap is changin'. Of course rap is changin', the world is changin'. You want people to boycott my album, what kinda shit is that? What's wrong with you?"

He obviously thinks working with pop folk like Justin 'NSync (on the illtome 'Work It' from 'Nellyville') is hip-hop sacrilege.

What are you hoping to do with the likes of him?

"Good music!" blares Nelly, double incredulous. "We did a song! Why does it have to be a punchline? And what's pop? It's popular music! Is hip-hop not turning into the popular music of the world? Hip-hop is the basis for all music right about now. When people want hits, they turn to hip-hop. Be proud of that! You guys made it possible for everybody to be a part of this culture that's goin' on, it's not that people are try'n a milk it, no! It's the culture, the culture is here, the culture is it, fam; people love this culture and we're reachin' out. KRS-1 you wanna tear down foundations that big building could be built on? We have foundations here pimp! But he says, 'No, I don't wanna build on it. I wanna destroy you'."

Outside the rain-pelted window, a flash ignites across the night time skyline, forked tails of full sky lightning dancing to a thundering, window-rattling KA BOOM. Bloody hell. It's a sign! What could it possibly mean?

"It's rainin'," says Nelly, with a grin and the shrug of the apparently nerveless. "It happens, knowhumsayin'?"

You're a realist, aren't you? "To the end."

**R**ight now in hip-hop, there's Eminem and there's Nelly: the polar opposite sides of the universal rap-king 'coin'. Last year's debut, 'Country Grammar', was the party album of the year, several nations under the groove of the sound of swinging St Louis, 'joints' rockin' world-wide to the catch-all catch-phrase "Heeey! Mus' be the muhn-aay!" (from the classic 'Ride Wit Me'). This year, he's done it again: 'Hot In Herre' a summertime temptation-pop hoopla; 'Nellyville', an irresistible sex-funk opus threading '70s Funkadelic into the spiffy future-beat balletics of The Neptunes on production. It's hot in here, so Nelly's taking his clothes off, again.

"Summer is sexy," he's saying, composure finally regained. "And this is what I can add to the game - The Funk! Aiiight. When it comes to havin' fun, I think I'm Cap+Tun. Y'knowhumsayin'?"

Damn right, 'pimp'. Nelly's speaking voice is phenomenal - deep, musical, lyrical - swinging with a thousand Southern colloquialisms: "steez", "fam", "foh showah". Here in New York, the city with the hole in its soul, Nelly is the narco-pop balm to a world gone irredeemably berserk.

"For us as Americans," he's saying of the September 11 aftermath, "we feel invaded. We've come to think this place is kinda invincible. We are the cocky people of the world: America is the cocky place to be! But this is the way of life, man, there's nothin' pretty about it, nothin' at all. (Bawls) So let's kick it, have a ball! A lotta times, a lotta people are depressed and if I can take people's mind off their problems

"I'm real competitive," says Nelly, hoisting his baseball hat off and thumping it back on again. "and that's the drive, I learned to play wit' the big boys. When you come from struggle, you can go one way, or you can lift your damn head up. And I'm a Scorpio as well. Heh heh! You know how that is."

Let's see: you run on vengeance... passion... emotional intensity... and sex. But especially vengeance.

"Well, you're real close," he smiles. "If you do something to me, don't turn your back on me. I had a lotta people tellin' me, 'No, your style's not gonna get it, your music's not gonna go'. Well screw that! You tellin' me no? Ah ma remember that. I will get you, fam. I will get you."

**"He's a hypocrite! He called me commercial rap! I've never done a commercial; he's done a commercial for Sprite!" Nelly on his beef with KRS-1**

for one second, one second... y'knowhumsayin'?"

Incidentally, NME's never seen anyone look, quite literally, like a million dollars. But you do.

"Oh sh... eheheh!" guffaws Nelly, glittering everywhere, "thank you sweetheart!"

**N**elly's history is hip-hop itself; street kid transcends dope-dealin' reality and Lives The Dream. An angry, lonely young boy called Cornell who felt "unwanted", he was palmed off on relatives by parents who couldn't afford to raise him. Kicked out of four schools, he "hustled" on the streets of southern St Louis; his hometown rap posse, St Lunatics, was his personal saviour. From the outset he was a driven achiever who believed only in being The Best. This past year he's grown several inches to his full height, 5'9", but he played basketball with the giants anyway.

Brrr. Today, at 24, Nelly's a multi-million dollar business empire. He owns the urban clothing label Vokal and wears it right now: swish. Persil-white sportswear. He runs a charity organisation, '4 Show Kids', giving money and encouragement to inner cities, sponsors benefits, literary events and encourages kids to stay in school; the Bono, sort of, of hip-hop.

Do you do 'good' with your cash because you couldn't live with yourself if you didn't?

"It's because I know what not having money is," he says, simply. "So you just do it. If I see someone who could really use the help, if I see it's no sweat for me, it's no sweat for me. There's certain people who try to throw guilt trips on you, but you have real truly genuine people who don't really wanna handout. Those are the people who I look for, people who would rather scrape on they knees than have you help them. Then I'm gonna break

my neck to help 'em."

Hip-hop has changed alright: in 2002 it's become The Music Business. Is rap's 'message' today that money, and only money, makes you happy?

"Hell, this country was built on that," says Nelly, unperturbed. "It's all who ran who and who's got the most: the most land, the most this. Prestige is a winner over here. And it comes from your surroundings, your people, your parents: society has been telling you things from day one."

These days, though, everyone believes they can be a great deal more than just 'comfortable'; we see wealth as a birthright.

"But if that's what they believe," says the spiritually invincible Nelly, "do it!"

Nelly spends his money on homes, cars, jewellery, other people, women. For a while there were so many women, he'd holier from the tourbus. "Sometimes a nigga jus' wanna sleep!" He doesn't spend his money on cocaine. "We do blaze the good cheeba," he notes, "but that's it. It's herbal. Other than that, keep that shit away from me. I don't need no uppers, no downers, no sidewayses, none of that shit." If you've got a drugs problem, he says, "just stop it. If you're gonna cut it out, cut it out".

Is sex his weakness, then? "Sex is not a weakness," he balks, "you bet'n I have no weakness out here man. I think my weakness might be the drive. That I'm so consumed."

Nelly is ferociously loyal to his "own". The white band-aid on his face, originally placed on his other cheek after a basketball accident last year, has become his trademark; kids at his shows wear the same. Today it's a personal message to his younger brother, City Spud, a member of St Lunatics, currently serving a ten-year jail sentence.

"Was it drugs-related? It's something I'd rather not discuss," says Nelly. "It is what it is. But this (touches band aid) is me lettin' him know 'yo, keep your head up'. But I don't think he's gonna have to do the whole ten; we're working on it right now."

Read about Nelly, anywhere, and you'll read he has two children, reportedly a four-year-old girl and a one-year-old boy, same mum to both: facts that are printed and then never discussed further. For the fire-fuelled Nelly, who gives a shit, you'd imagine part of his drive is to be the very best dad he can possibly be. Are your kids two of the most important people you want to "take care" of?

"Mmm," says Nelly, and stares down at his knees. "ah dnnhmn."

In an instant he's transformed, his burning eyes freezing over, his face and body-language in the total retreat of emotional shut-down. Is this something you don't like talking about?

Silence. Is everything OK with them?

"Hmmm?"

Is everything OK with them?

"With whom?"

With your children?

Silence.

It's not OK?

"What kids?"

I thought you had two kids.

"Where'd you hear that from?"

Loads of places. In every magazine you're in.

"No."

They don't exist?

"I don't talk about all that."

Well, I didn't know that. It's never been mentioned that you

don't talk about it.

"If I'd've known you was gonna

ask that I woulda told you. They

have nothing to do with nothing

that's going on right now. The

way I live, I live for security

reasons, sweetheart. If people

found that it was a weakness,

that they could get to me any

kind of way, you feel what I'm

saying? I try to keep all that shit

separate. This is this, this is

Nelly; you wanna talk about

Nelly? We'll talk about Nelly all

day long. We're not bringing

Cornell into this. You feel what

I'm saying?"

It's never a breeze, life, is it?

No matter anyone's 'fabulous'

circumstances.

"Yeah," says Nelly, the

troubled, glittering, 3D non-

cartoon at the heart of 21st

century funk, "It runs deep."

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# Burn it!

THE PARKINSONS



## Alfonso Pinto, the Portuguese punkers' frontman, compiles his Top Ten

TEXT: IMRAN AHMED

### 1 RAMONES Pet Semetary

"They just didn't give a damn. They said, 'We're just gonna do whatever we like, we're gonna do it fast and with energy.' Dee Dee wrote 'Pet Semetary', so it's the best track to choose right now."

### 2 CHRIS SPEDDING Silver Bullet

"He started off playing guitar in The Wombles but went on to produce the Sex Pistols' first demo tapes and made his own beautiful solo albums. If I've ever heard a guitar crying, it's here, in this song."

### 3 KASENETZ-KATZ SINGING ORCHESTRAL CIRCUS Quick Joey Small

"It's a track to get the party going. Every time I play records this is the song I start my set with – and people always go 'WOHHHHHHHHHHHH!!!!!!' and start dancing."

### 4 THE SONICS Strychnine

"Everyone in The Parkinsons would put The Sonics on their *Burn It!* There are so many garage bands I wanted to include but The Sonics' rawness and energy is special – it's everything that you want in rock'n'roll."

### 5 THE GUN CLUB Sex Beat

"I first heard this a long, long time ago. Me (and fellow Parkinsons) Pedro and Victor used to listen to this song in a nightclub back home

in Coimbra, Portugal. It's a great song that starts off with three chords but evolves into a monster."

### 6 THE CRAMPS Garbage Man

"They were probably the best, most demented, psychotic, fucking live band in the world ever. If there's a band that deserve to be called a beast of a band, it'd be The Cramps."

### 7 HASTIL ADKINS Chicken Walk

"He's a '50s rock'n'roller and one of the most mentally disturbed men in history. The music's the biggest, tuneless racket but at the same time the most beautiful thing you'll ever hear."



### 8 THE SHANGRI-LAS Give Him A Great Big Kiss

"Wow. They're like everything a woman should and shouldn't be – girls with bad attitudes who fight and do drugs. Musically, it's all these beautiful melodies. Lyrically, it's one big fucked up tragedy."

### 9 THE CLASH Lost In The Supermarket

"The Clash made me realise a lot of things aside from the music. This song was done 23 years ago and I think it's more relevant than ever. It just expresses what the fuck is going on in society now, how we take what's fed to us rather than seeking things out ourselves."

### 10 SUICIDE Ghost Rider

"What a hell of a fucking record! It's amazing how one record can be so upsetting, confrontational and piss-taking. It's a big fuck off to all shit bands – they should go home and listen to this and be afraid, be very afraid."

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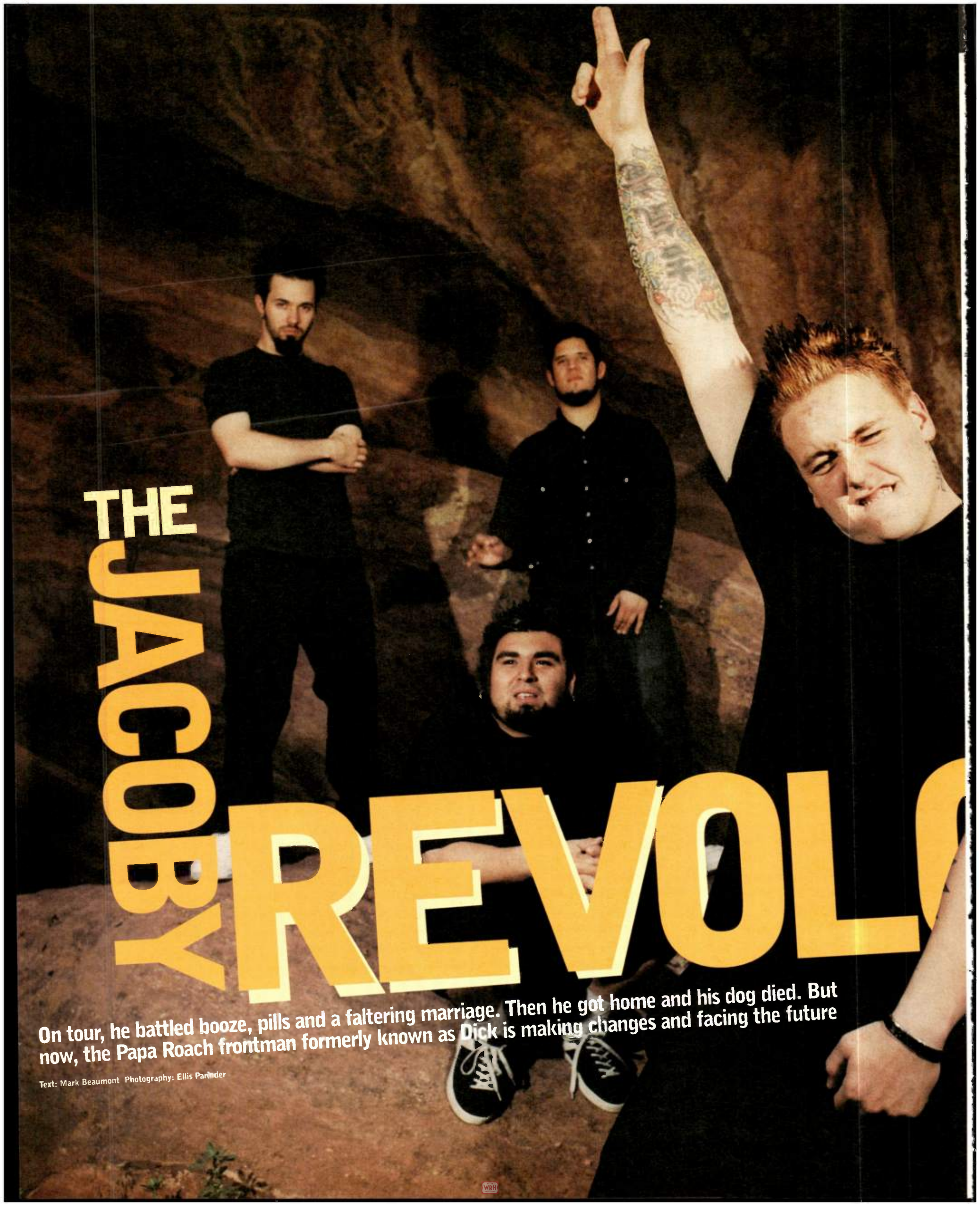
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# THE JACOBY REVOLVER

On tour, he battled booze, pills and a faltering marriage. Then he got home and his dog died. But now, the Papa Roach frontman formerly known as Dick is making changes and facing the future

Text: Mark Beaumont Photography: Ellis Parlander



**I**CAN'T STAND THIIIISSSS!!! The whole dressing room flinches like a whipped puppy. Jacoby Shaddix – alcoholic, depressive, neglected child, addictive personality, prone to violent moodswings, tattooed beyond all logical sense – is bouncing off the walls, a ticking timebomb of frustration, anger and insanity suddenly blown sky high. He punches the air, roars like a warthog on heat, sucks deep on an oxygen mask kept by his side for emergencies. We'd been warned about Jacoby's legendary fits – the booze-blasted megastrops that almost tore his band apart by the end of 2001's Ozzfest tour – and now one strikes like a typhoon with tats.

"FUCK YOU SHAKIIIIIM!"

In five minutes time Papa Roach are due to rock the Rock The Rockies festival at the rocktacular Red Rocks – an amphitheatre carved by the gods into the top of a mountain 15 miles outside Denver, Colorado specifically so Bono would look cool waving a big white flag in it – and the play-off between the LA Lakers and the Sacramento Kings for a place in the NBA Western Conference Final is tied at 100 apiece and going into extra time. Glued to a huge TV screen in a dressing room built around the mountain, Papa Roach – Jacoby (vocals), bassist Tobin Esperance, drummer Dave Buckner, guitarist Jerry Horton – Kings devotees to a man, are going freaking apeshit mental.

"We're not going on," yells Jacoby, stamping his foot, "til we FUCKIN' WIN THIS, DUDE!"

He may act like a rattle-throwing three-year-old when basketball is at stake but Jacoby Shaddix is "stoked" to be back on the road. After the hedonistic pill'n'sauce riot of Ozzfest healed the tensions that saw Papa Roach barely on speaking terms by autumn 2001, Jacoby took a month off, chilled with his wife, made a baby, wrote out his frustrations in lyrics for Ver Roach's "rock'n'roll" second album 'Lovehatetragedy' (the follow up to 2000's five million-selling 'Infest'), weaned himself off the booze, changed his name back from the frankly bollocks pseudonym Coby Dick, grew up a little.

"I had to rebuild myself," Jacoby nods, clutching nothing stronger than a mineral water. "I came off the road scatterbrained and insecure because I'd let everything get to me. I'm always givingivingivingivingiving when I'm on the road so when I came home I was just spent. So it was good to get a level head again and write the record."

While 'Infest' was a catalogue of Coby Dick's teenage traumas, suicide fantasies,

"Between the ages of 15 and 25 is the hardest part of your life," says Jacoby, "trying to figure out who you are as a person. It's a really fuckin' shifty part of your life, and throwing the complications of, 'Hey, you're a rock star now!' on top of that really complicated things for me. This record was almost saying, 'If you think you've got me figured out, sorry – you ain't got me figured out.'"

He grins broadly, thumps his chest: "You can get lost inside me."

Hold our coats. We're going in.

**NME: You're shortly to start a tour with Eminem. A strange combination?**

Jacoby: "It works in the States, it really does. We've toured in the States with Eminem before; his crowd is really broad. He crosses over from the pop market to the hip-hop market to the rock market, so there's a really eclectic group of people there. That man is so clever, dude. He knows how to tell a story and he's really creative with it, and there's shit on that record where he's talking shit about people and you wouldn't even know he was talking shit about people. That 'Square Dance' song, he's capping on that Dirty South hip-hop shit."

**"Vicodin. A little morphine here and there, a little Valium... I wasn't like a pill freak" Jacoby**

**Has he ever "talked shit" about you in song?**

"I dunno. Maybe next record. We're on his good side, which is cool. I'd rather remain on Eminem's good side because if you get on his bad side you take some punches, man."

**Allen Ant Farm are your protégés. You must have been shaken up by their bus crash.**

"Yeah. Dryden's fucked his neck up; he's got one of those halos with the pins in his head and Terry's got a broken ankle. We saw him yesterday in Dallas, they're doing alright. It was crazy because Terry was leaving a message for his girlfriend when the bus crash happened, so on the message you can hear, 'Hey, what's up baby... BAM! OH SHIT!' I heard the message yesterday and I was like, 'Fuck dude!' Motherf—ers were screaming and freaking out."

**How bad did your alcoholism get?**

"Boozin'? When we were touring in Europe last year it came to a head, dude. It was like, 'I'm coming home in a fuckin' body bag.' That's what my attitude was. So I just lived this fuck-it, who-cares reckless lifestyle and I needed to be that way, to numb myself and not really think about shit. I was always sober onstage but as soon as I was offstage I'd be drinking blitzkrieg style. Drink 'til you fuckin' die."

**The song 'Time And Time Again' includes the line "Need a bottle/Need some pills". What sort of pills?**

"Oh, just Vicodin. A little morphine here and there, a little Valium. Now I look back at it and... I put it in perspective. I wasn't like a pill freak, I wasn't just fuckin' loading up, y'know what I'm saying, get a Vicodin, pop it, have a few beers or a shitload of vodka and just go (makes mopy, dribbling face). Xanax is good too, I like Xanax. Xanax is good because it's anti-anxiety."

**You just stuck to the prescription pharmaceuticals?**

"Well, I've dabbled in the whole cocaine thing but the way I treat booze, I have a very addictive personality, so if I was a cokehead

shit would be done, dude. I really would be in a body bag. So it's a conscious effort to me not to get sucked in and be Count Gakula."

**The song 'Walking Through Barbed Wire' suggests you're blaming yourself for someone's death.**

"It's about my dog. I got my dog neutered and when I came home my dog was dead on my bed. I came home and fuckin' flipped. He was my companion, to me it was like my son. He was my rascal! So it's a song about loyalty and it's also saying, 'Now that you're gone, good luck in your next life.'"

**You believe in doggy heaven.**

"Yeah, dude, all dogs go to heaven!"

**The place must fucking stink.**

"Since I wrote that song I've had a few more friends fuckin' die. A 21-year-old ex-girlfriend of mine had a heart attack then my friend Chris died of cancer, he was 26. It's kinda weird when you go through life and people around you start dropping like flies, y'know?"

**Do you feel cheated by Bush ignoring warnings of aeroplane attacks?**

"You know what man? It's fuckin' disgusting. I'm reading a book called *Stupid White Men* (by TV Nation's Michael Moore – Books Ed) and it's all about Bush getting into office and US politics and how it works. It's like, yeah you vote, but does your vote even really matter? We've got this guy who's into war and capitalism at its most fuckin' extreme. Shit ain't what it seems, y'know? If that shit is all true that our government knew about that shit, I've lost faith in what our government represents."

**Why the name change?**

"It's my way to change my family name because my family name is fuckin' dirt. My great-grandfather shot his own wife, killed his own wife, OK? They're druggies, fuckin' boozers, I'm not saying my entire family but a good portion of them, y'know? So this was an opportunity to change my life and change my family's life. I'm Jacoby Shaddix and I'm here to break the chain, dude."

**Aren't Papa Roach just homogenised namby-pamby metal, one step away from being Nickelback?**

"Fuck it, it's just a marketing package. The industry goes, 'What's hot? Let's grab that and barrage people with it!' That's kinda why

CONTINUES OVER

hate mail to his absentee Vietnam vet father and growing pains resembling major amputations, 'Lovehatetragedy' details Jacoby Shaddix's struggle to hold his marriage together, cope with fatherhood and ward off the demon drink which nightly came beating down his door. Raw, catchy and thankfully rap-free, it's a morbidly fascinating peek into the dark heart of a character who has become the most adored and appreciated in American rock. Fred? Too old. Linkin Park? Too pretty. Slipknot? Too S&M. No, Jacoby is The People's Superstar, a plump, wonky-faced bundle of explosive angst made good and, to a generation of teenage vein-slathers, walking proof that there really is light at the end of the tunnel.

**Is fame unhealthy for sensitive souls like you?**

"It's crazy because we were in Germany the other day and we went to this rock bar afterwards and these indie kids were going, 'PAPA ROACH FUCKIN' SUCKS!' and I'm learning to get over that kinda shit because if I let it get to me it's just gonna get me down."

My email address got on (*American Popbitch-style website*) Buddyhead and I got loads of emails saying, 'Buddyhead says I HOPE YOU FUCKIN' DIE!' But am I gonna let that get to me? You can't help but take it to heart because this is our passion, this is our love and when somebody instantly discredits you and says you're nothing and you ain't worth shit then you gotta go, 'OK, whatever.'"

Rock roaches: (l-r) Jerry Horton, Dave Buckner, Tobin Esperance and the all new Jacoby Shaddix



FROM PREVIOUS PAGE

we subconsciously went more rockin', more rock band style because the title 'nu-metal' or 'rap metal' puts boundaries and limits on you."

**Come on, admit it. Nickelback are your fault.**

Jerry: "They're just average white man rock. They're just mediocre. But there's a place for everything in music, a place for pop and a place for rock and a place for hip-hop. And there's a place for Nickelback so you can't say they shouldn't be in existence because a lot of people think they should."

**But they're all wrong.**

Jacoby: "THEY'RE ALL WRONG! HAHA!"

Jerry: "I don't think we've opened the door for Nickelback. I think Creed opened the door for Nickelback."

Jacoby: "Or you could say Pearl Jam are responsible for Nickelback or Jimi Hendrix is responsible."

**Well someone's bloody well responsible and NME will not rest until they are brought to justice.**

Jacoby: "Well when you find 'em

dude, I got a bunch of thugs, we'll rough his ass up!"

**In New York, some people are going around in big powdered wigs and zebra leotards and calling themselves electroclash. Fancy a bit?**

Jacoby: "You never know! Put me in a fuckin' tight zebra skin suit, dude! Little dick on this side, little balls on the other! Yeah!"

**A**nd so we stumble out the other side of the emotional labyrinth that is Jacoby Shaddix bloody, bowed and not a little awestruck. A feisty

metal powerhouse who'd play Third Dickensian Courtier for Fischerspooner. A spokesman for Knucklehead America with an actual, real life political opinion. The all-American teenage fuck-up who woke up one morning and Bloody Well Got Over It.

After five minutes of extra time, the Sacramento Kings lose by six points. These other kings of the desert, however, have forgotten the meaning of the word 'loser'.



Papa Roach: rockin' in the rocks and (far right) Jacoby practises for his role with Fischerspooner

**"This was an opportunity to change my family's life"**  
Jacoby on his name-change

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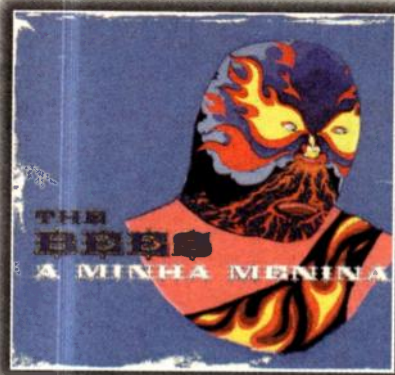


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# first for singles



## THE BEES - A MINHA MENINA

The Bees kick-start the summer with the release of their new single A Minha Menina, an uplifting burst of joy which roughly translates as 'my girl'. Taken from their critically acclaimed debut album Sunshine Hit Me the single includes two non album tracks, Out For The Count and the funky Punchdub. "Truly Brilliant." NME

OUT NOW



## BEN KWELLER - EP PHONE HOME

The new five track EP from Ben Kweller debuts three tracks from his forthcoming album Sha Sha. Encompassing playful folk, indie-punk and soaring ballads, Kweller's warm wordplay and unstoppable power-pop hooks are in full effect on such tracks as How It Should Be, Harriet's Got A Song and Falling.

OUT NOW



## THE JON SPENCER BLUES EXPLOSION - SWEET N SOUR

The legendary New York outfit release their superb new single Sweet n Sour, the follow up to She Said, taken from their current album Plastic Fang. Available on 2 x CDs and 7", CD1 features exclusive B-Side tracks Maureen and Alex, CD2 includes a video whilst the 7" features an explosive live performance of Shakin Rock n Roll Tonight.

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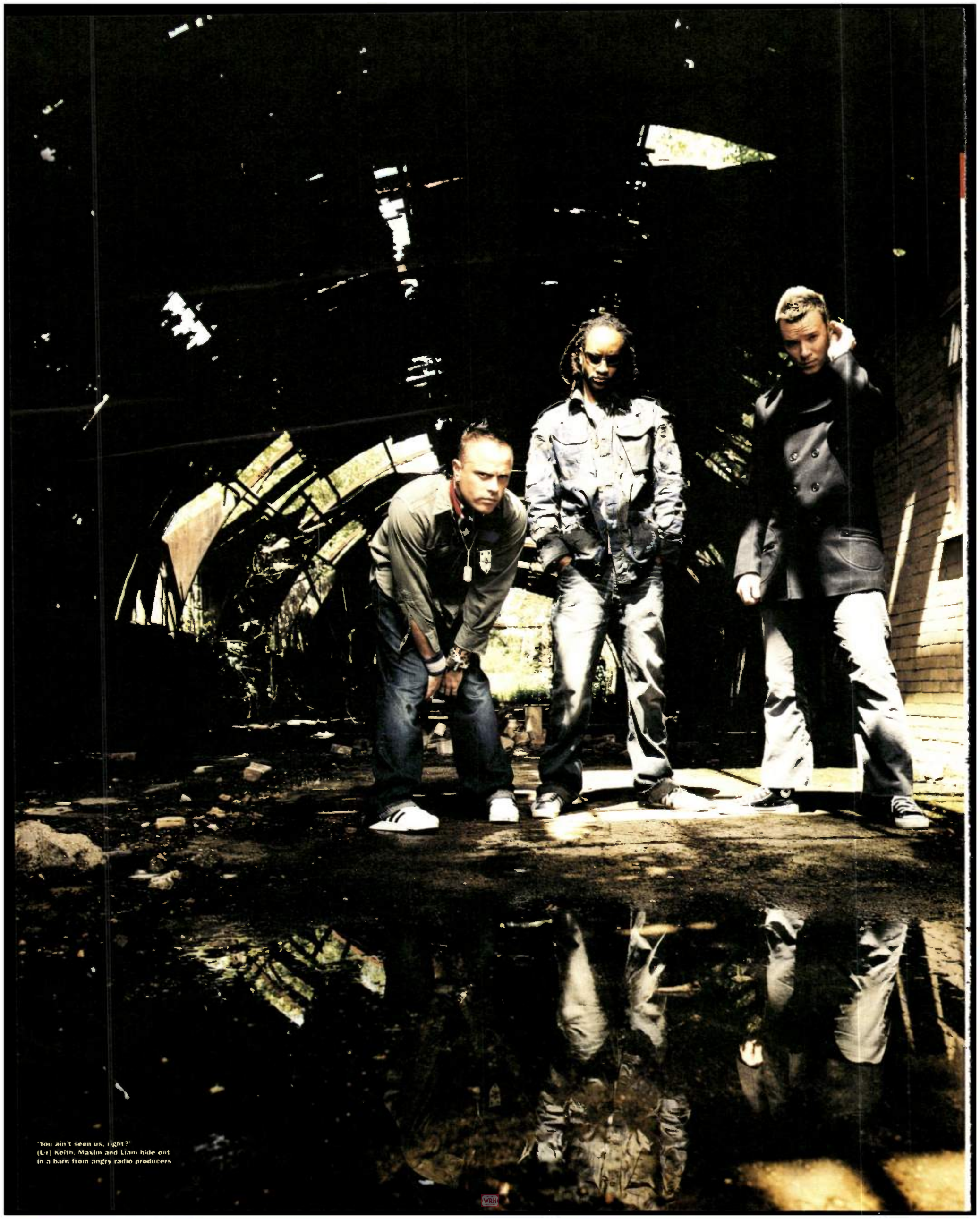
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'You ain't seen us, right?'  
(L-r) Keith, Maxim and Liam hide out  
in a barn from angry radio producers



# FROM CHARLY TO ROHYPNOL

After four and a half years of silence, the Prodigy's new single is kicking up just as much of a shitstorm as you'd expect from the original techno troublemakers. But have marriage and country living blunted their edge – and are they really not excited by drugs any more?

**T**ypical Prodigy. Within five minutes of arriving at his manager's house – a deluxe bachelor pad barn conversion nestled in the leafy Essex commuter belt – Liam Howlett is already scouting for drugs. His publicist fishes in her handbag and gives Liam a white pill. "Are these non-drowsy?" he asks, inspecting the anti-histamine tablet in his palm. "That's the only negative thing about living in the fucking country – the pollen just blocks my nose. Hasn't been that bad this year, though. Last year was fucked."

Well, what did you expect? Rohypnol? It's been four and a half years since the Prodigy's last single, 'Smack My Bitch Up', outraged women's groups and the Beastie Boys, who requested, unsuccessfully, they refrain from playing it at the 1998 Reading Festival, the Prodigy's last gig on home turf. Now the knives are out once more for the band whose terrific metal machine music has been scientifically proven to be fatally exciting for mice on speed. By now you'll have heard 'Baby's Got A Temper', the current Prodigy single and their first new release since the Essex electro-punk titans' third LP, 'The Fat Of The Land', which shot to Number One in 22 countries in July 1997, and sold seven million copies in that year alone.

Chunky, funky and pretty punky, 'Baby's Got A Temper' is the curdled soundtrack to a cartoon nightmare, a bad acid trip down the wrong end of the pier. A mangled slab of mongrel rock, it starts with a menacing music box refrain then vomits reprocessed 'Firestarter' riffs over a hefty breakbeat.

Cutting-edge it isn't, but it certainly reaffirms the Prodigy as a force to be reckoned with and serves as a heavyweight addition to their formidable live arsenal. And it might just be the toxic shock British pop's been crying out for – if it's accepted by mainstream radio.

Because if you haven't heard it, then chances are you've heard about it. "We love Rohypnol/She got Rohypnol/We take Rohypnol/Just (to) forget it all" is part of the verse Keith Flint snarls twice in 'Baby's Got A Temper'. He later chants in his fruity rasp, "Rohypnol! Rohypnol! Rohypnol!". This led to Radio 1 re-editing the song themselves, deleting all reference to Rohypnol, the perfectly legal sedative that's gained an unsavoury reputation as a controversial 'date-rape' drug, a near-undetectable tranquilliser used by rapists to spike their unsuspecting

victim's drink and render them unconscious. It's an odd drug to shout about, even if 'Baby's Got A Temper' places it in a context that's familiar to thousands of recreational drug users – as a downer to soften the effect of uppers at the end of a session.

"Well I dunno, it's out there, isn't it?" reasons Keith, 32, his stocky, muscular frame slumped in an armchair at one end of a long coffee table scattered with business and men's magazines. "It's out there with all the others. Sounded good as well." High up on the opposite wall, a two-foot wide plasma TV shows silent nu-metal videos on rotation. Every so often a band he likes will appear: "These guys rock – System Of A Down." In scuffed, red biker boots, khaki camouflage combats, tight red T-shirt and black sleeveless fleece, he looks as unorthodox and stylish as ever. His head is shaved closely at the sides, a shock of glossy black hair hangs over the knot of his red and white neckerchief.

"Anyone who travels long haul flights does sleeping tablets, downers, et cetera," he continues. "It's the norm, and what I'm writing about in my head is normal and that's it, that's my life."

"It isn't particularly weird to me," adds Liam. In his soft Essex accent, lighting the first of several Marlboro Reds he'll smoke in 90 minutes. "To come up you've gotta come down. And to me that was the drug of choice. You're not gonna sit there wired out all night, do you know what I mean? You've gotta sleep at some point and that's what happened at that moment in time. The song is a pure reflection of experiences."

With his grown-out dirty peroxide semi-mullet and sharp, youthful features (he's 31 this year), he also looks like he's just stepped out of the fashion pages of an edgy style mag. Beneath his faded German army jacket he sports a knitted jersey displaying a pastel pink Union Jack. On his bottom half, there's old grey cords and black hi-top Converse. He's particularly fond of his new James Bond watch, a gift from Japan from his now wife Natalie Appleton, which plays the 007 theme and snippets of movie dialogue.

Isn't 'Baby's Got A Temper' glamorising a drug with a bad reputation?

"To be honest," says Liam, "I don't know anything about that and because the record's

not about that it doesn't even come into my head. We're totally responsible for what we're saying but the glamorising comes from other people glamorising it, not us."

"I'm not excited by drugs any more," Keith shrugs. "My first E at The Barn followed by a tab of acid was very exciting and I was like, 'I wanna do this for the rest of my life', but that was about 12, 13 years ago. So now I'm over any kind of excitement about drugs. It's not something that I go out to do on a nightly basis or once a week or once a month. But it's just there, it's so there, and for anyone to think it isn't, fucking hell, open your eyes."

Controversy has followed the Prodigy ever since they were accused by the dance press of 'killing rave culture' in 1991 when, as an underground rave outfit, they scored a Number Three hit with their breakthrough single 'Charly'. Knee-jerk reactionaries believed 'Firestarter', the band's first UK Number One from March '96, might encourage potential arsonists. Swedish director Jonas Akerlund's award-winning promo for 'Smack My Bitch Up', with its frank depiction of – gosh! – drug-taking

That tune's for rocking onstage, being a buzz; that's why we made the decision to release this 'cos it vibed us. And that's the only rule you can ever go by."

It's no accident that 'Baby's Got A Temper' samples the same sinister guitar sound 'Firestarter' was built around. Included by Liam as a "tongue-in-cheek" reference to their past, as "a calling", it announces in no uncertain terms, "Hello, we're the Prodigy and we're back. Miss us?"

Quite how long they'll remain in the public eye remains to be seen, however. Once their stint of summer festivals is over (they headline Dublin's Witness Festival next month and Reading and Leeds in August) they'll continue work on their fourth album, 'Always Outnumbered, Never Outgunned' (a title inspired by *Always Outnumbered, Always Outgunned*, a collection of short stories published in 1997 by acclaimed American thriller writer Walter Mosley). Due sometime next year, Liam reckons it's "50 per cent finished but to be honest, anything could happen". 'Baby's Got A Temper' might not even appear on it.

At a "shit" gig they played in Las Vegas as a warm-up for Coachella – "full of fucking tourists" – they performed a handful

of new songs, including 'Trigger', 'Nuclear' and 'Dust Yourself', pacy, amped-up, guitar-heavy tracks written, like all their material, with the live arena in mind – the place where the Prodigy really make sense.

"The music's the fuel and the live is the fire," says Liam. "I look forward to the gigs 'cos it's the outlet for the music before it gets released. A track like 'Nuclear' has that fucking X-factor energy which is apparent in more songs than others. 'Breathe' had it, 'Firestarter' as well."

'No Souvenirs', the track Liam wrote with Massive Attack's 3D, yet to be played live, sounds like "an electronic Beach Boys" and there are plans to record a track with London girls-about-town the Ping Pong Bitches, whom Liam considers "pretty funky".

Do you think people want new Prodigy material?

"We do," states Liam. "We still have to make music. It's our job. We're not here to say people need us. It's been a long time

CONTINUES OVER

**"We don't need permission to come back. We're doing what we want on our own terms" Keith Flint**

and sex, was considered too risqué for mainstream television (but was recently voted Sexiest Video Ever by 'readers' of *Playboy*). You could argue that it's actually to their advantage that Liam, Keith and Maxim returned after their lengthy break with a 'controversial' new track.

"It happened totally naturally to be honest," says Liam, "didn't it?"

"Yeah," Keith nods. "We're all a bit too mature to get excited about a bit of controversy, you know what I mean?"

Liam: "We're not gonna write records about making coffee."

Keith: "We just sing about life and what we do and how we live it and put it into words and the words go on the stage and, to be quite honest, at Coachella (the US festival they played in April) 'Baby's Got A Temper' had all the success that it could possibly have when it went onstage. That was a successful tune."

Liam: "That is the rule with us, same with all the other songs, like 'Smack My Bitch Up'. You think, 'Yeah, that'll stir a few people up'.



# PRODIGY

FROM PREVIOUS PAGE

since we released a record and we're not saying, 'Oh, we're back, everything's great'. No-one's come along and filled our space, do you know what I mean? I know that. If people think that people like So Solid Crew have filled our space, which I've heard, then that is nonsense. Because we're not even about that."

So why return now when the album isn't completed?

Liam: "It's all part of coming back. It's not like suddenly we're back and here's a new album."

Keith: "We're not asking for permission to come back. We don't need the permission to come back. We're doing what we want to do on our own terms. Some gigs got put in. I'm hungry for gig. (To Liam) Hungry for gig? (To Maxim) Hungry for gig? Fuck it, let's do it."

Liam: "If we were going for a safe ride we'd just write another dance record. And I could've done that two years ago, but I wouldn't be very excited about it."

At the end of the last decade, the Prodigy took a well-earned break. They'd gigged themselves out and realised they had no new music left to perform, but in the process they'd conquered America, even played Beirut and Moscow's Red Square. What began life as a means of blagging entry into massive early-'90s raves like Perception and Raintance on the Essex/east London acid house party scene had mutated into one of the world's most successful bands.

"All of a sudden we were on the road more than we were in the studio," recalls Liam, "and that was a bad place to be."

"I think it was a good time to stop because if you're on the road too long you can actually lose direction of where you're going," says Maxim, the band's towering dancer and rapper, sagely. The 34-year-old father of two is no longer Maxim Reality, just Maxim. He wears his sunglasses indoors and his dreads in plaits, and projects a calm, easy cool. In April 2000, Leeroy Thornhill officially left the Prodigy to concentrate on his own musical projects, notably Flightcrank. The others see Leeroy regularly.

"I'm better friends with him now than when he was in the band for the last year," says Liam. "Leeroy just makes me grin, makes me laugh."

What did the Prodigy do during their time off? Maxim released a hip-hop album, 'Hell's Kitchen', and became a family man. Liam fell head-over-heels in love with Nat, his "soulmate", "the only one", with whom he can't wait to have kids. Shortly after this interview they get married in a small ceremony in the south of France, attended by Liam Gallagher and Nicole Appleton and former Eurythmics' star Dave Stewart.

With his now almost brother-in-law, Liam Gallagher, the pair "vibed on a track together about a year ago when the family came round and we went into the studio and he hooked up a mic and we recorded a vibe. At some point in the future it will get finished".

Towards the end of 1999, Liam could be found DJing at London's Fabric and other clubs around the country. He had released 'The Ditch Chamber Sessions Volume One' mix CD in February 1999 but by the end of the next year he'd vowed never to DJ in public again. The turning point came when he agreed to spin at Madonna's exclusive Brixton Academy show in November 2000.

"Total mistake," he says shaking his head. "Just didn't enjoy it. Rubbish. Got there and thought, 'Nah, why am I doing this?' I fucked up there. Heh heh. Yeah, I wish I hadn't done that Madonna gig."

Why was it so bad?

"It didn't go wrong, I just knew in my head that when I'd done it I would think,

"Well, what did I do that for? I did it for the money. I did."

Most people would think you wouldn't need the money.

"I didn't need the money but at that point I just thought, 'Fuck it'. I wasn't doing anything and it was like the record company extract enough money out of us in America (Prodigy are signed to Madonna's Maverick label in the US), so fuck it, I'll take some back. But I did end up thinking, 'Nah, I shouldn't have done

to myself, it's a bank holiday! That's fucking shit."

He indulged his love of snowboarding and motocross. In the summer of '98 he participated in the Ducati Reve Red Bull speedway team. He lives with his seven gun dogs in a two-bedroom house in the Essex countryside which has its own motorbike track in the back garden.

"It's every kid's dream, innit?" he says. "That's me, I've always been into things that move. I like movement. But

**"I've got a lot of energy and that works against me if it's not channelled into something semi-aggressive and exciting" Keith Flint**

that. I won't be DJing again full-stop. I don't do it. I do it for my own benefit, you know. I do it when friends ask. I'm not a DJ, really."

And Keith? He lost track of time, as is the pop star's privilege.

"You spend plenty of months not knowing what day it is exactly, what day of the month it is, when the bank holidays are *et cetera*. Thank fuck I don't look forward to four bank holidays a year to come alive. 'Yes! I've got a day

again, that can be pure cheese unless it's understood in the right way. I'm not 'Pepsi Max', I'm not 'dude', I'm not 'fucking stoner maaan'."

"I've got a lot of energy and that energy works against me if it's not channelled into something that's semi-aggressive and exciting. And for me I'm just so lucky to have a piece of land that I can get a motorbike round and drive round in circles. And it keeps me fit and I have to be fit."

**M**uch has changed in the band's absence. Eminem and Britney Spears exist. We all use the internet and mobile phones. And the Prodigy have influenced, in their fusion of rock histrionics and electronic beats, an entire nu-metal movement. They're not overjoyed with this.

"It seems like England's become more Americanised since we've been away," observes Liam, "and that's something we'll be putting across in our music, our

new record; that's one of the points we've gotta make. The nu-metal scene - which I hate, myself - I just think it's a load of guys in costume with spiky hair playing punk. The

Prodigy will turn up in full colour and full Englishness when the album comes out.

"That's why were back 'cos we know our fucking next album is gonna be a fucking bomb when it drops, 'cos I've heard it, I'm in the studio listening to it. It's gonna be rocking."

It will have to be. For all its energy and signposted rage, 'Baby's Got A Temper' is hardly the great leap forward we'd expected from the Prodigy in 2002. But they're happy with it and their clutch of

new tracks, mainly because it enables them to take to the road with fresh objectives and fire in their bellies. Because it's onstage, among the chaos and colour and noise, that the Prodigy find true contentment.

"That is what I was born to do," says Keith. "I know that sounds a bit shit, but that is what I was here to do. It's where my head's happiest, it gives me the ultimate direction. I'm very lucky, I'm not one of these people that's 30 years of age thinking, 'Why am I here? Why am I married? Why am I in this environment with this here and that there and getting in me Mondeo to sell fucking computers?' I'm not saying that's good. If you're happy doing that then you've found ultimate happiness. I know why I'm here. I know what I do. I'm happy with my life and that gives me that."

"It's my therapy," he adds, grinning for the first time this afternoon. "It clears me brain out."

**GET YOUR CLICKS HERE!**  
WATCH THE VIDEO FOR 'BABY'S GOT A TEMPER' UN CUT AND IN FULL ON NME.COM



The boys play Paper, Scissors, Stone for the last Rohypnol



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# 30

**things**  
*you must do*  
**this**  
**summer**  
*(and five things you shouldn't)*

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## Editor's letter

The festival season: what on God's wide and bountiful earth could be better? Well, an England World Cup victory and a large bowl of cocaine perhaps, but other than that, absolutely nothing! Commune with

nature! Devour foods from a cornucopia of cultures! Shit in a ditch! And see some of the best bands in the world for what works out at about three pence per band (not including booking fee, VAT, parking, extortionate prices for under-cooked ratburgers, an indiscriminate Hippy Tax and the charges for getting your tent clamped, making a total of £27.34 per band).

But if your idea of the perfect festival is racing down the front and nailing yourself to the barrier for the whole weekend to catch all of your favourite bands and be photographed by *The Independent* looking grumpy and uncomfortable with third-degree sunburn and trenchfoot up to your elbows, you've got it all wrong. The true joy of festivals lies in the details – the panda kebab you found in the Glastonbury Ethically Dubious Field, the hilarious comedy jester's hat that amused all who saw it and made you so many new friends, the furtive snog you blagged off Trog from The Cooper Temple Clause. And we're here to guide you past the dross (Stereophonics sets, Botulism Barney's Bubonic Burger stalls, the Jazz World Stage) to experience the best and most memorable bits of the festival season and laugh your filthy arse off while you're at it.

Over the next 16 pages *NME* will detail the 30 things you simply MUST do this summer, along with some you're better off avoiding. From walking on clouds to puking properly to surviving the worst horrors the festival lavatory can throw at you, it's all here in an easy-to-tear-up-and-use-as-bog-roll form. Plus we've listed all of the utterly unmissable sets of the summer so you won't make any mistakes like watching Nickelback. See you on the dancefloor down the Miniscule – we'll be the ones with the neatly trimmed Beard, No Moustaches.

Mark Beaumont

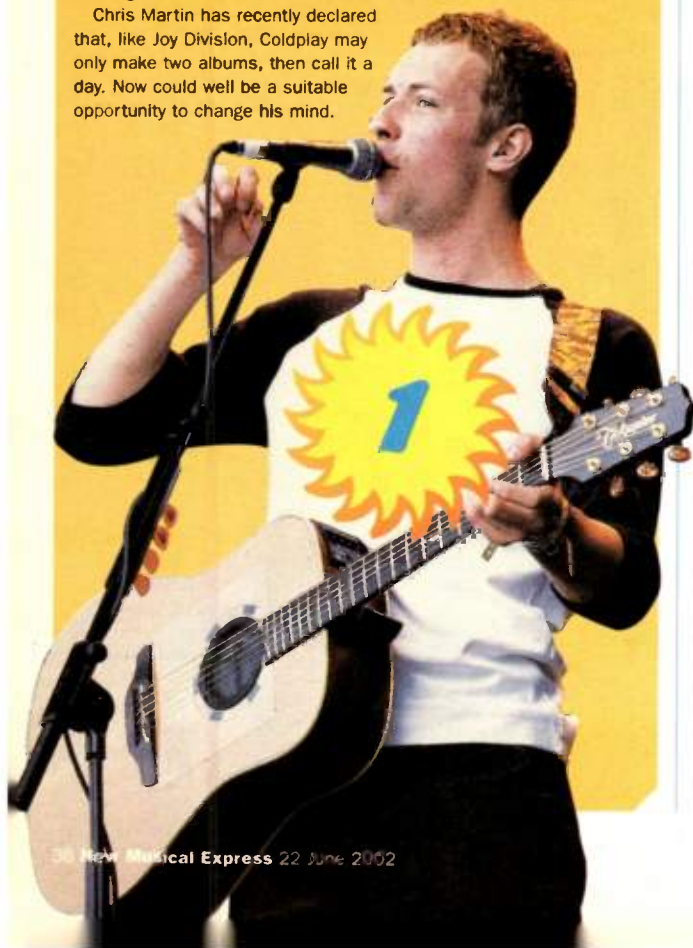
Mark

## Watch Coldplay at Glastonbury

**T**wo years ago, when Coldplay sat in the middle of the bill on Glastonbury's second stage, people declared them 'The New Travis'. Now having fulfilled that potential and more besides, the group return to Worthy Farm as headliners and masters of all they survey.

The intervening time has seen Coldplay's 'Parachutes' album become a dietary requirement for those seeking sad and melodic song-based sustenance, and this hotly anticipated show will be an absolutely unmissable opportunity to hear the debut outdoor airing of songs from their new album 'A Rush Of Blood To The Head'.

Chris Martin has recently declared that, like Joy Division, Coldplay may only make two albums, then call it a day. Now could well be a suitable opportunity to change his mind.



# Grow an Eavis 'Beard, No Moustache'



**E**rrol Douglas is the proprietor of Errol Douglas Salon in Belgravia, London, and is hotly tipped to be this year's Hairdresser Of The Year. His clients include Brad Pitt and Colin Firth.

**NME: What advice would you give NME readers on achieving 'The Eavis Look'?**

Errol: "Don't. The thing is, it's like a time-warped. It's not hip, and I don't think he can get himself out of it. For him I'd recommend something a bit more streamlined, like a number one or number two, because at the moment he's got that straggly hair thing going on and it puts about ten years on him."

"There's rural and chic, and then there's rural and Worzel Gummidge, and he comes very

close to the Worzel. It's not attractive – with hair, you're doing something to attract the opposite sex, and that's more of a repellent."

**What looks should middle-aged farmers generally avoid?**

"Length. Because your hair could go straggly, and if your hair is heavy and long, or greasy, it has a tendency to part and separate at the wrong places and at the wrong times. That's the worst thing. I haven't really seen anyone that age look good with long hair – you automatically think they're trying to hide something."

**Beards are pretty fashionable at the moment. Has he got this right?**

"They are fashionable, but you have to be careful with them. If

you're not careful you get that Tom Hanks *Castaway* look, which is not good. If it's grown out, and it looks like a couple of days, it's fine, but if it goes past that, then I think you can look a bit ill. Especially on a young man, it looks a bit funny. A couple of days, or a week, that should be the limit, and then re-trim it."

**How about the Eavis '19th Century Naturalist' moustacheless beard, in particular?**

"It's horrible. I don't know if you've seen the new *Star Wars*, but there's these characters in it, and some of them have got the sort of thing he's got – half a beard, whatever, because it just looks alien. It's silly, isn't it? It just looks... eccentric country millionaire."

**If NME readers were to proceed with the look, what would be your advice?**

"You should consult a hair guru – someone that you've built up a bit of a rapport with, tell them about what you've got in mind, and say, 'What should I do?' Some people try on their own, and it's a disaster. There's been a bit of a revolution in facial scrubs and all that recently, and as a result men aren't so used to growing their beard. If it's not properly maintained, you can get a bit of irritation. It could make ingrown hairs worse. The growth of your beard itself could be awful, or it could be a different colour. Again, it could be repellent to the opposite sex."

**Any final beard wisdom?**  
"Keep it short."



## LISTINGS JUNE

### MELTDOWN 2002

London South Bank Royal Festival Hall/Queen Elizabeth Hall (June 19-29). Acts include Television (QEH June 19 & 20), Fischerspooner/Gonzales (21), Asian Dub Foundation (QEH 21 & 22), Coldplay (22), Suede (23), The The (QEH 25), Badly Drawn Boy (QEH 26 & 27), Mercury Rev/Six By Seven (27), Supergrass/Bobby Conn (28), David Bowie/The Dandy Warhols (29).

**Tickets** are priced £15-25. Call 020 7960 4242 for tickets. For more info visit [www.rfh.org.uk](http://www.rfh.org.uk).

**Travel details** By train: to Waterloo or Waterloo East. By tube: underground to Waterloo or cross the river from Temple, Embankment or Charing Cross.



### PULP

Elgin Roseisle Forest (June 21), Pickering Dalby Forest (22), Brandon Thetford Forest (23).

**Tickets** are priced £21. Call the NME Ticketline on 0870 1 663 663 for tickets. For more info visit [www.forestry.co.uk](http://www.forestry.co.uk).

**Travel details (Elgin)** By train: go to Elgin. By road: from Elgin take the A96 west then the B9013 to Burghead. At College Of Roseisle turn left and the entrance to Roseisle is two miles on the right. From Forbes, take the B9011 to Kinloss, then the B9089 to Burghead. Roseisle entrance is 6 miles on the left. Signs and stewards will show you where to park or drop off passengers.

**Travel details (Pickering)** By train: go to Pickering or Scarborough. By road: head for Thornton Dale two miles east of Pickering on the A170 Thirsk to Scarborough Road. Follow the brown tourism signs for 'Forest Drive' and 'Low Dalby' from here. The event will be clearly signed on the night.

**Travel details (Brandon)** By train: go to Brandon or Thetford. By road: located on the B1107 between Thetford and Brandon. Major roads leading to Thetford forest are M11 from London, the A11 from Norwich or Newmarket and A14 from Cambridge to Ipswich.

## PACK THE COOLEST 2002 FESTIVAL GADGETS

If you remembered the '60s, you weren't there," goes the tiresome old slogan. And to be honest, if your recollection of your festival weekend is crystal clear, you probably weren't there either. Some kind of visual record of the event is obviously called for – and the most up-to-date thing to get hold of is a little digital camera. Yours for £40, it can take up to 80 pictures of yourself and your mates in various stages of disarray, as well as the less interesting matter of the bands, etc. The latest one, l'espion digital camera, is the size of a matchbox, so it won't weigh you down while you're progressing from the Rizla tent to the candle-powered boat stall, and you can keep it on you while thieves rifle your tent half a mile away. Then when you get home, you can download your pics and email them to all your mates! Interested? You can get one from [www.firebox.com](http://www.firebox.com).



## BURN OFF THE PERFECT FESTIVAL-TAILORED COMPILATION: GLASTONBURY

### 1 Coldplay 'Clocks'

From the forthcoming album, this haunting, piano-led sabbie is available on [www.audiogalaxy.com](http://www.audiogalaxy.com).

### 2 Rival Schools

'Take One For The Team' Blustery stop-start rocker from the 'Rival Schools United By Onlinedrawing' EP.

### 3 Black Rebel Motorcycle Club

'Spread Your Love' Most recent and best single from the black-clad immigration dodgers.

### 4 Ikara Colt 'Sink Venice'

Snidey rumble, taken from ver Colt's debut 'Chat And Business' LP.

### 5 Mercury Rev 'Cortez The Killer' (Live)

Pilfered from [www.audiogalaxy.com](http://www.audiogalaxy.com), the Rev's version of Neil Young's sprawling, indulgent epic is a staple of their live set.

### 6 Super Furry Animals

'The Man Don't Give A Fuck' "He don't give a fuck about anybody else". Yeah! From the 'Outspaced' compilation.

### 7 Belle & Sebastian 'Consuelo'

Sun-baked hispanic trumpet tomfoolery, taken from the *Happiness* soundtrack.

### 8 The Vines 'Ms Jackson' (Live)

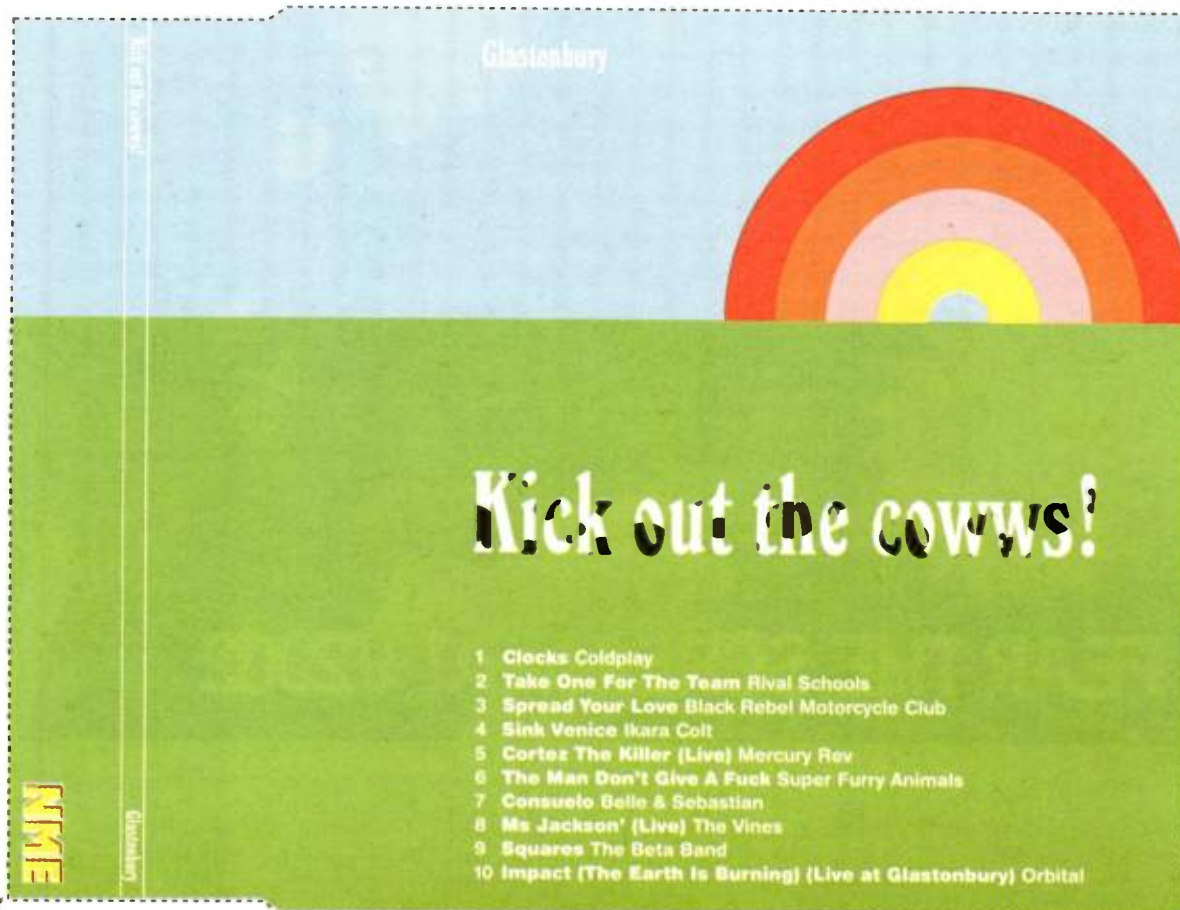
A legendary fixture of their live set; there must be an MP3 out there somewhere....

### 9 The Beta Band 'Squares'

Samples that hippy song about sitting under trees and thus very appropriate on any festival mix.

### 10 Orbital 'Impact (The Earth Is Burning)' (Live at Glastonbury)

On the Orbital site [www.loopz.co.uk](http://www.loopz.co.uk) and plucked from the Hartnolls' thundering '94 Glasto set.



- 1 Clocks Coldplay
- 2 Take One For The Team Rival Schools
- 3 Spread Your Love Black Rebel Motorcycle Club
- 4 Sink Venice Ikara Colt
- 5 Cortez The Killer (Live) Mercury Rev
- 6 The Man Don't Give A Fuck Super Furry Animals
- 7 Consuelo Belle & Sebastian
- 8 Ms Jackson (Live) The Vines
- 9 Squares The Beta Band
- 10 Impact (The Earth Is Burning) (Live at Glastonbury) Orbital



## LISTINGS JUNE

### SOMERSET HOUSE SHOWS

London Temple Somerset House (June 21-24). Acts include Orbital (June 21 & 22), Tindersticks (23) Jorge Ben Jor (24).

**Tickets** are priced £21 (June 21 & 22) and £19.50 (23 & 24). Call 020 7344 4444 for tickets. For more info visit [www.somerset-house.org.uk](http://www.somerset-house.org.uk).

**Travel details** By train: to Charing Cross, Waterloo or Blackfriars. By tube: Temple (except Sundays), Covent Garden, Charing Cross and Embankment

### GATECRASHER SUMMER SOUNDSYSTEM 2002

Northampton Turweston Aerodrome (June 22).

Acts include The Chemical Brothers/Groove Armada/Sasha/Dave Clarke/Darren Emerson/Pete Tong/Green Velvet/Luke Slater/Roni Size/David Holmes/Paul Van Dyk/DJ Luck & MC Neat/DJ Tiesto/Stanton Warriors/Lisa Lashes/Carl Cox/Danny Rampling/Fabio/Hype/John Digweed/Pied Piper.

**Tickets** are priced £49. Call the NME Ticketline on 0870 1 663 663 for tickets. [www.gatecrasher.com](http://www.gatecrasher.com).

**Travel details** By train: to Banbury, then shuttle buses to the site. By car: take the A43 to Brackley, then the A422 to Westbury, and follow signs to the site. Parking is free.

### GLASTONBURY FESTIVAL

Pilton Worthy Farm (June 28-30). Acts include Coldplay/Nelly Furtado/The Dandy Warhols/Garbage/Idlewild/Vex Red/Bush/Mull Historical Society (June 28), The Charlatans/The Beta Band/No Doubt/Ian Brown/Haven/Mercury Rev/Spiritualized/The Vines/Orbital/Less Than Jake/Mis-Teeq/Rival Schools/Jools Holland & His Rhythm & Blues Orchestra (29).

Roger Waters/Rod Stewart/Elbow/Belle & Sebastian/Hundred Reasons/Fatboy Slim/Air/Cornershop/Black Rebel Motorcycle Club/Rolf Harris/Dreadzone/New Model Army/Ikara Colt/My Vitriol/Groove Armada/Zero 7/Kosheen/Bobby Conn (30).

**Tickets** are sold out. For info, visit [www.glastonbury-festivals.co.uk](http://www.glastonbury-festivals.co.uk).

**Travel details** By train: to Castle Cary, where ticket holders can catch a free shuttle bus to the festival site. By car: take the M4 to Bristol, follow signs to Shepton Mallet and then signs to the site at Pilton.



Peaches: injecting a bit of 'clash class into proceedings... well, sort of

# Have an über-cool electroclash summer

**G**lamour, style, elegance – electroclash has everything festivals lack. But that doesn't mean followers of synthcore titans Fischerspooner, Tiga and Peaches can't enjoy themselves at these, let's face it, rather grimy events. No-one's saying electroclash is all style over substance, but if you look good, chances are you'll feel good, too. So, people, follow NME's guide to an electroclash summer and you're guaranteed to raise a few eyebrows. Just don't come running to us when you're beaten up by Stereophonics fans.

### WHAT TO WEAR

Asymmetric skirts and jackets, '80s blouses, lopsided mullet hairstyles, lace underwear, sweatbands, sunglasses (at night, especially), stilettos, Gucci suits, scarves, eyeliner, rouge, lipgloss,

ski goggles, balaclavas, sequins. The Stevie Nicks look also works. And why not mix Laura Ashley skirts with pointed black and white footwear? Hey, go crazy!

### WHAT TO CALL YOURSELF

Anything exotic and/or European: Xavier, Jurgen, Florian, Heiki, Oskar, Katerina, Dmitri, Pelle, Nana, Kiki, Hans, Mimi...

### WHAT TO DRINK

Giant paper beakers of beer is so a bad look. Ideally, champagne should be sipped at all times, but as festival bars this could prove tricky. So improvise (white wine spritzers?). Also, only buy clear drinks so if you spill them the liquid won't stain your clothes.

### WHAT TO SAY

"I wish Fischerspooner were playing."  
"Why isn't DJ Hell here?"

"You must be joking, I'm not traipsing through all that mud in my Jimmy Choo kitten heels."  
"What do you mean camping? I thought you booked a hotel."

### WHAT TO SEE AND WHERE

DJ Erol Alkan at Glastonbury. Andrew Weatherall, Youngsters, Dot Allison, DJ Arthur Baker, Green Velvet and FC Kahuna at T In The Park. Primal Scream, Soft Cell and Sugababes at V2002. Peaches, DJ Erol Alkan, Aphex Twin and others at Reading and Leeds.

### HOW TO BEHAVE

Detached, beautiful, tanned, expensive and, naturally, elegantly wasted. Always talk in a flat German accent. For serious electroclash credibility, ask strangers if they'd "like to make a party later?"

Primal Scream: be afraid. Be V afraid...



## FEAR THE SCREAM AT V2002

It's a partnership made in heaven. In one corner, the V festival: home to hampers, nice trees and the Stereophonics. In the other, Primal Scream: a squadron of stooping

consumptives in military regalia going on about killing hippies. What could possibly go wrong? Well, nothing obviously. Still one of the country's most innovative and challenging bands,

Primal Scream have in the past been the soundtrack to ecstasy and love, and now they find themselves in tune with a rather more frightening zeitgeist. Their last album 'Exterminator' was all

dark beats, strong rhetoric and free jazz, and was arguably their best. Since then, the group have managed to stir things up even further – a track called 'Bomb The Pentagon' (now known as 'Rise')

may be the root cause, but there's likely to be plenty more outrage in store. Having been blown resoundingly off the stage, you almost want to dare Kelly Jones to follow this.



NO Bunjee Jumping Off Cranes  
NO Human Catapults  
NO 'Spider-Manning'  
NO JCBs  
NO Smuggling Yourself In Disguised  
As A Stone Circle  
NO Battering Rams  
NO Growing An Eavis 'Beard,  
No Moustache' And Walking  
In Backwards Going "Good Work  
On Thaaat Fence Me Luvverlies"

NO Hippies

By Order Of Somerset County Council,  
Killjoy Dept



DON'T JUMP THE  
GLASTONBURY FENCE

## LISTINGS JULY

### BIG CHILL ENCHANTED GARDEN

Salisbury Larmer Tree Gardens (July 5-7). Acts include Lamb/Lambchop/Badmarsh & Shri/Lemon Jelly/To Rococo Rot/The Bays/The Orchestra/Hexstatic.

**Tickets** are £99 for the weekend. Call the NME Ticketline on 0870 1 663 663. For more info visit [www.bigchill.net](http://www.bigchill.net)

**Travel details** By train to Salisbury, then a shuttle bus to the site (£5 fare, tickets can be bought on the day). By car: from Shaftesbury take the A30 towards Salisbury then follow the signs to the Larmer Tree Gardens.



Finsbury Park tube/rail and bus station is a short walk from the site. By car: parking is very limited, and with such great public transport links, driving is inadvisable.

### TRAVEL DETAILS (Old Trafford)

By train: go to Manchester Piccadilly station and then connect to Old Trafford by Metrolink, the city's tram system. By car: leave the clockwise M60 at Junction 7 to join the A56 Manchester bound. Stay on the A56 and follow the signs for Manchester United football ground. Turn left into Sir Matt Busby Way.

### OASIS

London Finsbury Park (5-7), Manchester Old Trafford Cricket Ground (September 14 & 15).

**Tickets** for Finsbury Park are sold out. Tickets for Old Trafford are priced £28.50. Call the NME Ticketline on 0870 1 663 663 for tickets. For more info visit [www.oasisinet.com](http://www.oasisinet.com)

**Travel details (Finsbury Park)** By train/tube/bus:

# HAVE THE ULTIMATE FESTIVAL PHONE EXPERIENCE



Once, back in the dark mists of time (well, 1994), festival-going was a harsh and dreary experience. You'd turn up, get rained on, watch The Fall, have an inadvisable sexual liaison with a goth who hadn't washed since last year to "retain the experience, man" and then sod off home.

These days, thanks to the technological wonders introduced by Orange, the UK's most popular communications company, festivals have been thrust into the 21st century faster than people in 1994 could say "not the bloody Fall again". The modern festival, thanks to our technologically minded friends, is less like the Black Hole Of Calcutta with bands and more like a *Tomorrow's World* end of series piss up.

And 2002 is set to be the most phone-tappingly exciting year to date as Orange introduce the world's first TEXTicketing™ service. Glastonbury's sold out, is it? Not quite, as Orange have a limited number of tickets you can buy by texting 'Glastonbury Tickets' to 0781 3895252, where they have an exclusive allocation to this year's festival (the same will also work for 'T In The Park Tickets', 'Reading Tickets' and 'Leeds Tickets'). Then, when you've got your tickets, Orange's 277 text service and 177 Information line will keep you up to date with the latest festival news, gossip, weekend highlights, weather and traffic conditions and also let you listen to exclusive messages from some of the festival's top acts (text messages are charged at 12p each while calls cost 40p per minute. All other network users can dial 0973 100 177 - network rates apply). It'll be like having a running festival commentary in your hoodle pocket.

Once you're onsite, Orange will be supplying extra masts and boosters to ensure that your festival experience feels like you're living in a George Michael video. There'll be Recharging Zones where all mobile users can recharge their phones for free. There'll be Ringtone and Logo Booths with exclusives from festival acts and Enjoy Music pods that allow you to take digital pictures of yourself and send them to all your friends.

And there'll be the ultimate festival tool, Text Message Screens - send a message to these giant boards and you have the ideal way to track down Tarquin who was lost in the naked sauna or simply say thank you for the music. Finally, make sure you pick up the Orange Cuff Guide which wraps around your wrist for a handy round up of what's going on at each festival site. In the early-'80s Gary Numan foresaw a world like this and they called him a madman.

Ooh, going to Eye-Beef-Ah? Well Orange will be on the White Island this summer, too, providing its Text Message Screens, Recharge Zones, Ringtone and Logo Booths and Enjoy Music Pods at Manumission and its flagship pre-club venue Bar M. And there'll be no long sweaty queues for the bar or shouting "got any MC Spongeshafter?" at a DJ who's pretending not to hear you - you'll be able to text your drinks order to the bar and your requests direct to the DJ! Texts along the lines of 'I'M GONNA BURN THIS GODDAMN HOUSE RIGHT DOWN', however, are discouraged.

Information on all of these services can be found at [www.orange.co.uk](http://www.orange.co.uk). The summer's bright, the summer's... oh, you know.



## LISTINGS JULY

### BIG CHILL ENCHANTED GARDEN

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**Travel details** By train: the nearest station is Salisbury. A bus will take you to the site. By car: from Shaftesbury take the A30 towards Salisbury then follow the signs to the Larmer Tree Gardens.

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**Finsbury Park travel details** By Train/Tube/Bus: Finsbury Park tube/rail and bus station is a short walk from the site. By Car: parking is very limited, and with such great public transport links, driving is inadvisable.

**Manchester travel details** by train to Manchester Piccadilly and then connect to Old Trafford by Metrolink, the city's tram system. By car: leave the clockwise M60 at Junction 7 to join the A56 Manchester bound. Stay on the A56 and follow signs for Manchester United. Leave the anti-clockwise M60 at Junction 9 and join Parkway (A5081) towards Trafford Park.

### OUT THERE FESTIVAL

Bracknell South Hill Park (July 5-7). Acts include Lamb/The Shrine/Osibisa/Motionhouse/Dynamo Rhythm Aces (July 5), David Byrne/The Handsome Family/Willard Grant Conspiracy(6), Stereo MC's/The Herbaliser/Dennis Rollins Bad Bone & Company/Zohar/Ben Glasstone/Dylan Fowler/Karen Street (7). Tickets are priced £55 for the weekend. Call the NME Ticketline on 0870 1 663 663 for tickets. For more info visit [www.outtherefestival.co.uk](http://www.outtherefestival.co.uk). **Travel details** By train to Bracknell, then taxi or bus to the site. By car: the site is in the Birch Hill district of Bracknell. Just off the A322 Bagshot Road near the Hilton National Hotel. It is close to the M3 (Junction 3) and the M4 (Junction 10).

### EDEN SESSIONS

St Austell Eden Project (July 5, 6 & 12). Acts include Pulp/Gonzales/British Sea Power

(July 5), Spiritualized/Beth Orton/Six By Seven (6), Doves (12).

**Tickets** are priced £23 per show. Call 01872 262466 for tickets. For more info visit [www.edenproject.com](http://www.edenproject.com).

**Travel details** By train: the nearest train station is St Austell. Buses connect with most mainline rail services. By car: you'll find the Eden Project to the east of St Austell. Buses connect with the A30, A390 and A391. By bus: they run from St Austell and Newquay to the Eden Project.

### MARDI GRAS

London Hackney Marshes (July 6). Acts include H & Claire/Mis-Teeq/Atomic Kitten/Belinda Carlisle/The Cooper Temple Clause/Haven/Yeah Yeah Yeahs/The Eighties Matchbox B-Line Disaster/The Candys/A1/Abs From Five/Judge Jules.

**Tickets** are priced £17. Call the NME Ticketline on 0870 1 663 663 for tickets. For more info visit [www.londonmardigras.com](http://www.londonmardigras.com).

**Travel details** By public transport: you can catch either the bus/tube/train or Docklands Light Railway to Stratford, then take either the 276 or 308 bus. By car: follow the A12 to the site. There is plenty of parking available.

### SUMMER SUNDAY FESTIVAL

Leicester De Montfort Hall Gardens (July 6 & 7). Acts include Cornershop/Calexico/I Am Kloot/Kosheen/The Be Good Tanyas/David Kitt/Capitol K/Jinrai/Nectar/Bobby Conn/Little Fat Hoover (July 6), David Byrne/Beth Orton/Ed Harcourt/Lamb/The Handsome Family/The Guthries/John Butler & Rick Wilson/The Bays/Hamell On Trial/Thea Gilmore/James Yorkston/The Have Nots/Pina (7).

**Tickets** are £35 (weekend) and £22.50 per day. Call the NME Ticketline on 0870 1 663 663 for tickets. [www.demontforhall.co.uk](http://www.demontforhall.co.uk).

**Travel details** By train to Leicester. The station is a ten-minute walk away from the venue. By car: De Montfort Hall is at the top of Regent Road on the edge of Victoria Park. Located just one mile south of Leicester's city centre, the Hall is well sign-posted on the inner ring road. If using the M1 come off at Junction 21 and follow the signs for the outer ring road (Leicester South and East), turning left along the A50 or A6 when signposted. Parking is available on the edge of Victoria Park.



# DON'T TAKE OXYCONTIN



An Oxycontin overdose? Or just one Nickelback set too many?

After laying waste to hundreds of lives in trailer parks all across America, Oxycontin pills are on their way to the UK via US rock bands and ex-pat Yanks. Oxycontin is an extremely strong painkiller/relaxant that has effects pretty much the same as heroin. Also known as 'Percs' (percocet), there are all sorts of different dosages of Oxycontin, ranging from a cool'n'breezy 3.75 mg to a potentially life-destroying 80mg. If you want to be cool and not die, you should always check which sort you're getting. These are not like ecstasy pills; these are proper, medical, surgical pills, made by doctors who know their shit. It's like... you may be hanging out with your friends and listening to rock'n'roll music, but the pill you've just taken was designed to make a person who's just had all their limbs cut off feel no pain.

If you do it right you'll be full of euphoria (ten times better than fake ecstasy euphoria) but maybe you'll vomit and sweat a lot. It's lots of fun if you take the right amount but if you take too much, don't make any plans for the next day or two. Apart from being sick and lying down and maybe overdosing and dying. There's a downside to everything.

## Eat an ostrich burger

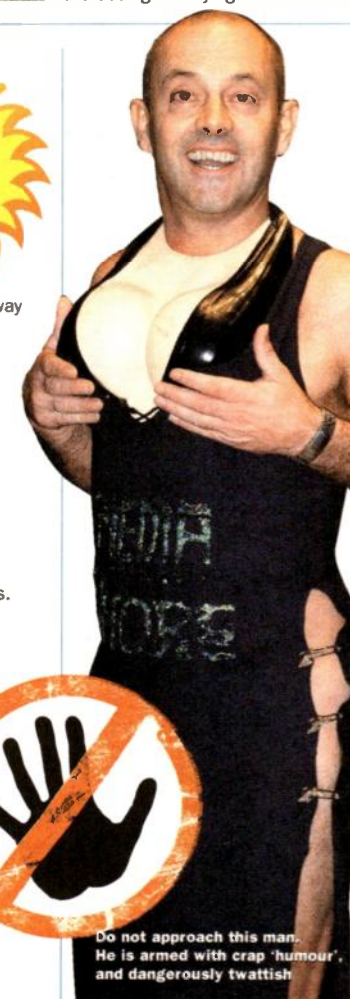


### TOP FIVE OSTRICH FACTS

- 1 Ostriches are bloody big birds, burgers made from which will be available at Glastonbury Festival from the Osgrow 2000 stall in the marketplace. It'll be the one with people running away from it looking disgusted.
- 2 Other ostrich products are boil-in-the-bag ostrich stroganoff, ostrich biltong (a delicious air-cured snack), ostrich egg ice cream, and Thai paté made from ostrich liver.
- 3 It's very low-fat (less than 0.5 per cent), is low in cholesterol, and high in iron, calcium and protein. A red meat product, it has a flavour similar to beef according to blind taste tests. In sight tests, however, consumers said: "Jesus Christ! It's fucking ostrich!"
- 4 If you're cooking at home, serve it with a light fruit-flavoured sauce to bring out the full flavour. Obviously.
- 5 Osgrow 2000 also sell kangaroo, crocodile, buffalo and locusts. We recommend the ostrich, to be honest.



Once they are too old for riding, ostriches are cruelly killed for their meat



Do not approach this man. He is armed with crap 'humour', and dangerously twattish

## DON'T MEET KEITH ALLEN

Aside from cholera and a surprise guest slot by Chumbawamba, nothing sends a great festival down the shitter faster than spending any amount of time with Keith Allen. This is the man who, at a muddy Glastonbury, thought it would be a "right bleedin' old larf" to drive a Land Rover at high speed straight into a large crowd. At a sweltering Reading this rancid boil on the anus of humanity awoke with his thumb up his arse and promptly

hooked it over the rim of a pint of lager and went around asking people if they thought his pint smelt funny. Basically, if you're to go home with your dignity and sense of self-worth intact you must avoid Keith Allen like a plague taco. Simply follow NME's Jumped Up Walk-On Artist Wanker Avoidance Guide.

### CLOSE ALLEN ENCOUNTER OF THE FIRST KIND

Allen has made it his life's work to keep backstage campsites awake with caterwauling karaoke competitions, usually starring Math from Dodgy. So if, at a distance, you catch the faint sound of 15 cats being forced through a collander to the tune of 'Vindaloo', run very fast in the opposite direction. Other sounds to listen out for are the fast churning of muddy wheels, a foul cackling laugh that makes Sid James sound like Charlotte Church, and the cry of, "SUCK MY COCK ALEX, YOU C—!"

### CLOSE ALLEN ENCOUNTER OF THE SECOND KIND

Even at a short distance and with full visual contact of the enemy, it is dangerously easy to mistakenly meet Keith Allen. He dresses in unremarkable waterproofs with no obvious outward signs of depravity or evil and you could easily be staring at him for some minutes trying to work out if he's a severely constipated Moby. The tell-tale signs are: stench of rotting cabbage; blood on chin; telling all passing girls, "I can smell your gusset, luv" with his tongue out; trousers around ankles; bassist from Blur hanging on every word. Take immediate evasive action.

### CLOSE ALLEN ENCOUNTER OF THE THIRD KIND

SHIT! He's spotted you! And he's coming your way! Maybe with a faeces-related prank or abusive comment in mind! Or, worse still, sex! UGH! At this late stage there is only one course of action available to you. Spray him in the eyes with deodorant and make a sound like a shower. It's the only thing that scares the beast.



# BURN OFF THE PERFECT FESTIVAL-TAILORED COMPILATION: V2002

**1 The Chemical Brothers** 'It Began In Afrika'  
From 'Come With Us'.

**2 Basement Jaxx** 'Bingo Bango'  
Hear the David Morales mix for nothing!  
At [www.astralwerks.com/basementjaxx](http://www.astralwerks.com/basementjaxx).

**3 Mull Historical Society** 'Strangeways Inside'  
Radiohead-gone-wonky ultraballad from 'Loss' album.

**4 Ian Brown** 'Dolphins Were Monkeys'  
No. No they weren't.

**5 Elbow** 'Powder Blue' (Andy Votel mix)  
From [www.elbow.co.uk](http://www.elbow.co.uk).

**6 Travis** 'All I Want To Do Is Rock'  
'Course you do.

**7 Primal Scream** 'Autobahn 66'  
Kraftwerk homage. On new album.  
And [www.audiogalaxy.com](http://www.audiogalaxy.com).

**8 Supergrass** 'Grace'  
Forthcoming single. On [www.audiogalaxy.com](http://www.audiogalaxy.com).

**9 David Holmes** '\$160 Million Chinese Man'  
From the *Ocean's Eleven* soundtrack.

**10 Sigur Rós** 'Jósef Tekur Fimmuna I Vinnuna'  
Rare track available on [www.sigur-ros.co.uk](http://www.sigur-ros.co.uk).



# DON'T DIE!



This festival-goer is putting her personal safety at considerable risk by eating something from Dave's Dodgy Burger Bar. Is that a mouse tail?

**F**estivals may be all airy fairy during the day, but when night falls, you've lost your tent and the cash has run out, it's all about staying alive. But how can you survive for a whole festival using only the raw materials you can scavenge onsite? "Don't let your personal administration fall apart," warns Ged Lawless, Senior Instructor at the UK Survival School.

## SCAVENGING FOR FOOD

"If you're thinking of picking food from nature I'd advise against it. Do not pick mushrooms, even if that's what you're at Glastonbury for. There are 4,000 types of mushroom in this country alone, and even the field mushroom has a lookalike which is extremely inedible and would make you very ill indeed. If you can find any, Mars Bars are an instant energy fix."

## BUILDING HUGE FIRES TO KEEP EVIL SPIRITS AWAY

"What you need to start a fire is cotton wool and a match. You can cover matches in molten wax so they'll still work if moist. Then you need tiny bits of wood to build it up – you need an Indian tepee shape with a vertical pole in the middle with the tinder leaning inwards. You need a doorway too, which is where the oxygen gets in."

## FINDING CLOTHES

"Most useful piece of kit: a bin liner. You can wear it and it will keep you warm and dry. This is mainly about preparation, and you might be wearing T-shirts of your favourite bands because you like to show your identity but they're not going to keep

you warm. Layers are the key, and don't wear jeans because if they get wet you'll get skin sores, particularly around the groin area."

## REPLACING A STOLEN TENT

"At Glastonbury people are so smashed that they've let their organisation, their personal administration, fall apart. If you think your tent's been nicked it's possible you've just forgotten where you've put it – but if it's definitely gone then go for the bin liners again. Try to stretch it out against a dry stone wall or a fence with rocks keeping the bin bag sheet at a 45-degree angle, then crawl in underneath and you have an effective shelter from the elements."

## FINDING SOMETHING TO DRINK

"The best way of filtering water is to pour it from one container into the next, with your T-shirt stretched over the top. You need to drink at least two litres of water a day. If your urine's golden brown – which I'm sure a few other things at Glastonbury will be, ha ha! – you're dehydrated. Oh, and if you get the runs, don't hold it in. You have to get it out, otherwise the bacteria's building inside you. And don't shave – you're opening yourself up for infection."

## NAVIGATING WHILE VERY DRUNK INDEED

"Follow everyone else, ha ha ha! I suppose you might not want to ask a policeman, ha! You're most likely to be lost at night. Look for The Plough. Think of it as a pan – the two stars which are the lip of the pan are the pointers, and they point to Polaris, which is North."



## LISTINGS JULY

### MOVE

Manchester Old Trafford Cricket Ground (July 10-13). David Bowie/Suede/The Divine Comedy/The Electric Soft Parade/The Real People (July 10), Green Day/No Doubt/A/Less Than Jake/Rival Schools/Hoobastank NME Day (11), Paul Weller/Ian Brown/Shed Seven/Haven (12), New Order/Doves/SWR/Elbow/Alfie NME Day (13).

**Tickets** are priced £27.50 (July 10), £25 (11), £27.50 (12) and £28.50 (13). Call the NME Ticketline on 0870 1 663 663 for tickets. For more info visit [www.nme.com](http://www.nme.com) or [www.wayahead.com](http://www.wayahead.com).

### Travel details

By train: Manchester Piccadilly, then Old Trafford via the Metrolink. By car: leave the clockwise M60 at Junction 7 to join the A56 Manchester bound. Follow the signs for Man Utd. Turn left into Sir Matt Busby Way. Leave the anti-clockwise M60 at Junction 9 and join Parkway (A5081) towards Trafford Park. At the first island take the exit onto Village Way. At the next island take the second exit and then join Wharfside Way.

### FATBOY SLIM/JOHN DIGWEED/MIDFIELD GENERAL

Brighton Beach (July 13). Free.

### SCHOOL FIELDS

London Clapham Common (July 13). Acts include The Human League/ABC/Limahl.

**Tickets** are priced £27.50.

**Travel details** Clapham Common tube.

### T IN THE PARK

Balado, Near Kinross (July 13 & 14). Main Stage: Oasis/Primal Scream/Gomez/No Doubt/Starsailor/The Dandy Warhols. NME Stage: Basement Jaxx/Idlewild/A/Less Than Jake/The Cooper Temple Clause/Rival Schools. King Tut's Tent: Badly Drawn Boy/Black Rebel Motorcycle Club/Haven/The Music. Siam Tent: Groove Armada/Dot Allison (July 13), Main Stage: Foo Fighters/The Chemical Brothers/Green Day/The Hives/Jimmy Eat World/Mull Historical Society. NME Stage: Air/Doves/The Beta Band/SWR/Vex Red. King Tut's Tent: Ian Brown/Mercury Rev/Sonic Youth/The Electric Soft Parade/Cornelius. Siam Tent: Orbital/Richie Hawtin (14).

**Tickets** are £79 (weekend) and £37.50 per day. Call the NME ticketline on 0870 1 663. [www.tintheatpark.com](http://www.tintheatpark.com).

**Travel details** By train: Edinburgh Waverley. Then it's a half-mile walk to Waterloo Place. Buses run every 10-20 minutes (£9 return). By car: From the M90, follow signs to Kinross. The festival is well signposted from there.

# INVENT A CAMPSITE CATCHPHRASE

**A**s night falls over the festival campsite, primal urges begin to stir. Gorged on hash cakes and crates of continental lager, thousands of festival punters huddled around toxic fume-spouting polystyrene bonfires reach a state of mass delusion somewhere between *Lord Of The Flies* and *The Smell Of Reeves And Mortimer*. Let the campsite shouting commence. And last until dawn.

The classic call is the simple "Bollocks!", though the adventurous might attempt one of the form's many derivatives: "Testicles!", "Nuts!", or, for the truly avant-garde shouter, the daring "Wank Tanks!". However, campsite shouting is a culturally sensitive phenomenon: last year, "Timmah-ahl" was a firm favourite, while the year before, the pernicious influence of those bastards at Budweiser inspired an endless cacophony of "Wassssuuup!". Want to be at the cutting edge of campsite shouting

this year? Try one of the following...

### 'KNOXVILLE!'

A brave battle cry, uttered before the performance of some foolhardy stunt: urinating on a Scouser's tent, perhaps, or rushing off to catch Nickelback's set on the main stage.

### 'PAEDOGEDDON!'

A community-spirited shout, used to warn tender young Linkin Park fans about roaming campsite nonces.

### 'GEEZER!'

Fans of The Streets, take a leaf from Mike Skinner's book? Altogether now: "Wot's this fuckin' campin' malarkey all abaat, then?"

### 'PARTY HARD!'

There's mud up to the hips of your skin-tight white jeans. But you don't care! EMBRACE HEDONISM! NEVER SURRENDER!



# 11

## Make friends with The Cooper Temple Clause

**Y**ou don't need NME to spell out for you why you love The Cooper Temple Clause. Thousands of you have already written in to tell us that Tom, Didz, Ben, Dan, Jon and Kieran are collectively the best British band since the Manics. "Punk fucking rock with a postmodern edge," raved Loz Pawley. "A wall of noise that completely blows you out of your kecks," drooled Simon Fullard. "All we can say is feed us more!" screamed Aimee Bowrey.

Stardom is an inevitability for the lads and in six months' time you'll need an armoured assault vehicle and a crack squad of suicide ninjas to get within even half a mile of their hallowed bodies. But right now, in the calm before the storm, the band are happily agreeing to signing tent sessions at festivals, little knowing what mayhem lies ahead. So get them to scribble on treasured possessions and pasty body parts this summer. You may never get the chance again.

**The Cooper Temple Clause will be at the NME signing tent at T In The Park so here's a pic for you to cut out and take along!**



# PULL A POP STAR

**O**bviously, any self-respecting young person's ultimate ambition in life should be to get their end away with someone famous. For advice, we turned to the top experts found at [www.groupiecentral.com](http://www.groupiecentral.com). In between messages entitled things like "Marilyn Manson signed my panties when I was jailbait!" and a particularly unpleasant post about Chad from Nickelback's manhood titled "Big Pee Pee", we find invaluable information on the art of scoring a famous lay.

First of all, who do you want to bag? Choose carefully – some bands are just too sweet to take the bait. "After the show, Starsailor all went into their tourbus and didn't come out at all," sobs someone under the moniker Sunnysundaesmile. "They are nice, but reeeeeeally quiet." Love, it would appear, is not here.

Nor will your nookie needs be fulfilled by Lostprophets. "They're extremely friendly to all fans," says Britchick. "But all of them have girlfriends, so no playing away from home I'm afraid."

Far better to plump for shag-happy punk gibbons Sum 41. "I've been to three aftershow parties, and I know for a fact that Derrick and Stevo are complete sex freaks," explains Gem.

It is, of course, The Strokes that will be setting hearts a-flutter this year. So what are your chances? Reports in the press have linked members of The Strokes with ladies including Amanda de Cadenet, Drew

Barrymore, Courtney Love, Natalie Imbruglia and Justine Frischmann – but never say never.

"None of them are single, but that doesn't mean they're unavailable by any means," explains Go For It. "Boys cheat!" Rest assured, though, they are all "terribly polite" young men.

Meanwhile, debate rages about whether Jimmy Eat World have taken a vow of chastity. "They're up for groupies, they're just a bit more careful than most bands, and they're not that sexually experienced yet, either," reckons Emochick. "But if they are Mormon, they're not showing it."

Where to go for topnotch festival rumpo, though? A band's trailer might seem like the ideal destination for comfortable nookie, but we suggest somewhere slightly more intimate. Tent sex adds a certain frisson or excitement, but for a real sense of danger, why not follow the example of the couple that engaged in an act of sexual congress under the main stage during Primal Scream's set at Reading 2000?

At Glastonbury, the sacred space is the ideal spot for a spiritual union – but for god's sake, don't pick up anyone there for a spot of The Nasty. They are hippies. They have lice. But if personal hygiene isn't your bag? Well, [groupiecentral.com](http://groupiecentral.com) points you in the direction of Andrew WK.

"Mr WK and bathing seem to be strangers," reckons Nikki. "From what I experienced, any girl who wants to get up close and personal should mouth-breathe!"



## GROUPIE TOP TIPS FROM 'AN EXPERT'

**1** It helps to get to know label promo people who will be working with your target star on the day. You should offer to help them for free and make sure they always have a drink. Ideally, you want to secure an industry VIP ticket that allows you into hospitality.

**2** Buddy up to the crew and buy beers etc so they can blag you a production pass. Use the excuse that you have a weak bladder and can't possibly use the punters' toilets. This will get you back into the dressing room areas. Always smile sweetly at any security goons – it goes a long way.

**3** Once you're in the backstage area make sure you're looking fantastic and bring a sidekick with you. A good thing to do is constantly pretend to have a private joke running. That will bring subtle attention to yourself and everyone will think you're a lot of fun.

**4** Befriend an underdog in your target's camp, ie the session hom player who never gets any sexual attention and take him/her for a cheeky something (ie drugs) in the dressing room. Let it slide that you're holding loads of stuff and would any of the other members of the band

want some... this works a dream unless they're all in AA.

**5** This last tip doesn't work as well with the new concept of dual festival sites on consecutive days – but through your industry contacts find out the key travel agents and the cool people that work there. Call them to book a hotel for yourself and mention that you're meeting friends in a band and you'd like to try to stay in their hotel. Hopefully, it's one with a late bar and you're almost guaranteed to have a good turn-out after a festival date.

# SKIN UP TO THE STREETS AT READING



On the streets, he's just a geezer. Happily, at a festival, Mike Skinner, the 22-year-old Midlands native who effectively is The Streets is still just as much of one. Having received

both critical, but more importantly, commercial success for his debut album 'Original Pirate Material'. The Streets come to the fields with credibility under their belts, and new converts to make. Which should all be easy enough. 'The British Eminem' Mike Skinner might not be quite yet, but what the young garage producer and MC has achieved is no mean feat. Taking issue with the bling-bling hierarchy of UK garage, Skinner has created a sound of the streets that's grimy, funny, and real as a doner kebab, and to miss out on this appearance would be madness. Kebabs are optional, though.

## LISTINGS JULY

### WITNESS FESTIVAL

Dublin Fairhouse Racecourse (July 13 & 14). Acts include Prodigy/Foo Fighters/The Chemical Brothers/Green Day/The Hives/Air/Ian Brown/Sonic Youth/Mercury Rev/The Bluetones/The Beta Band/Kosheen/The Electric Soft Parade/Cornelius/Melaton/Peaches/The Parkinsons (July 13), Oasis/Primal Scream/ Basement Jaxx/Gomez/No Doubt/The Dandy Warhols/Starsailor/Badly Drawn Boy/Groove Armada/Morcheeba/A/Idlewild/Less Than Jake/Black Rebel Motorcycle Club/Tricky/The Coral/Lemon Jelly/Rival Schools/Hoobastank/The Complete Stone Roses (14).

**Tickets** are priced €130 for the weekend and €59.50 per day. Call 0870 243 4455 for tickets. For more info visit [www.witness.com](http://www.witness.com).

**Travel details** From Dublin city centre there will be a return shuttle service running from O'Connell Street.

### GUILFEST 2002

Guildford Stoke Park (July 19-21). Acts include Jools Holland (July 19), Fun Lovin' Criminals/Mercury Rev/Levellers/Billy Bragg/Rolf Harris (20), Pretenders/Echo And The Bunnymen/The Stranglers (21).

**Tickets** are priced £64 for the weekend and £25 (July 19), £32 (20) and £30 (21). Call 01483 454159 for tickets. [www.guildford-live.co.uk](http://www.guildford-live.co.uk).

**Travel details** By train: go to Guildford then it's either a 25-minute walk or a £3 cab fare. By car: the A3 passes within half a mile of the site, which will be signposted.

### DISTORTION FESTIVAL

Nottingham Wollaton Park (July 20). Acts include Green Day/Iggy Pop/Idlewild/A/Hundred Reasons/Levellers/Rival Schools/The Wildhearts/Raging Speedhorn/Snuff/3 Colours Red/(spunge)/Capdown/Face To Face.

**Tickets** are priced £25. Call the NME Ticketline on 0870 1 663 663 for tickets. For more info visit [www.distortion2002.com](http://www.distortion2002.com).

**Travel details** By train: go to Nottingham, then take the 25 bus from Market Square in the city centre. By car: take Junction 25 off the M1 for Nottingham. Then take the A52 dual carriageway towards Nottingham, signposted to Nottingham city centre. Follow the A52 for about ten minutes straight over three roundabouts, and you will then see the brown heritage signs for Wollaton Park.



## LISTINGS JULY

### JAMIROQUAI

London Finsbury Park (July 20), Nottingham Wollaton Park, City In The Park Festival (21).

**Tickets** are priced £33.50 for London and £29.50 for Nottingham. Call the NME Ticketline on 0870 1 663 663 for details. For info visit [www.cityinthepark.com](http://www.cityinthepark.com) or [www.jamiroquai.com](http://www.jamiroquai.com).

**Travel details** See Oasis' Finsbury Park show details and Nottingham Distortion Festival details.

### ROUTE OF KINGS

London W1 Hyde Park (July 26-28). Acts include St Germain (July 26), The Cure/Mogwai/Cranes (27), Paul Weller (28).

**Tickets** are priced £28.75 (July 26), £36.25/£33.75 (27) and £36.25 (28). Call the NME Ticketline on 0870 1 663 663 for details. For info visit [www.routeofkings.com](http://www.routeofkings.com).

**Travel details** See Party In The Park details.

### WOMAD FESTIVAL

Reading Rivermead (July 26-28). Acts include Abdelkader Sadoon/Cara Dillon/Francis Dunnery/Issa Bagayogo/Pina/Rebecca Malope/Souad Massi/Tartit Ensemble (July 26), Ernest Ranglin/Bisserov Sisters/Gigi/King Wasia Ayinde/Marshall V/Lokua Kanza/Rachid Taha/Trio Mocoto (27), Adrian Sherwood/Misty In Roots/Anoushka Shankar/Bob Brozman/Rene Lacaille/Takashi Hirayasu/Kanda Bongo Man/Los De Abajo/Papa Noel.

**Tickets** are priced £85 for the weekend. Call 0118 939 0930 for tickets. For info visit [www.womad.org/reading](http://www.womad.org/reading).

**Travel details** By train: the WOMAD site is a 20-minute walk from Reading train station. By car: Reading is just off the M4 motorway. Take junction 10, 11 or 12 and follow the WOMAD signs. By bus: local buses 12, 24, 27, 41, 40, 45 and 329 run from Reading train station to the end of Richfield Avenue.

### GLOBAL GATHERING

Long Marston Airfield (July 27). Acts include Roni Size/Paul Oakenfold/Sister Bliss/Way Out West/Lab 4/Derrick May/David Morales.

**Tickets** are priced £45. Call the NME Ticketline on 0870 1 663 663 for tickets. For info: [www.wayahead.com](http://www.wayahead.com).

**Travel details** By train: go to Stratford-upon-Avon station, then catch a taxi or take a very lengthy walk. By car: head to Stratford-upon-Avon and follow the signs from there along the B4362 Evesham Road.



## SEE THE STROKES STEP UP TO HEADLINE BAND STATUS

**A**t last year's Reading/Leeds festivals, demand was so high that their proposed appearance on the second stage was deemed a health hazard, and at the last minute The Strokes were promoted to the main stage. And let's be honest, their star has hardly dimmed in the past 12 months. Platinum albums, Brit Awards, NME Carling Awards, sold-out tour,

that kinda thing. They'll be challenged as headliners, but for every cynic wondering how they'll puff their back catalogue into a full set there'll be ten wondering how, in another year, any headlining slot in the UK will do The Strokes justice. This is the most significant show of their career, and we haven't even got onto the fact that there might also be – whisper it! – new material...



## 15 DRESS TO IMPRESS IN THE MESS

Charlie Porter, Deputy Fashion Editor of *The Guardian*, picks this festival season's essential fashion items...

**Boys:** Raf Simons boiler suits (£365, from Harvey Nichols). The orange Slipknot overall is so over; for all-in-one style, you need to set your sights on something that doesn't shout "people=shit" quite so loudly. "It's not cheap but they're black and very practical – you can zip the arms and top off."

**Girls:** Marc By Marc Jacobs combat trousers (£125, available from Harvey Nichols). Probably not designed for camping but – hey! – if you have to lug a Swiss army knife around for three days, there's no reason to let your standards drop. "They're very sexy and hardly anybody's got them."



## DON'T DRESS LIKE AN ARSE

...and the fashion statements that just scream "no!"

**Boys:** Football shirts (from First Sport, around £40). Still 'getting wear' out of your World Cup impulse buy? Think again.

"They're just horrible and you're letting yourself down. No exceptions."

**Girls:** Kaftans (available from Top Shop from around £35). Would The Strokes wear one? NO.

"The whole hippy thing is going on at the moment but kaftans are so impractical. You'll probably get set alight walking past campfires."

## GET A COOL TATTOO



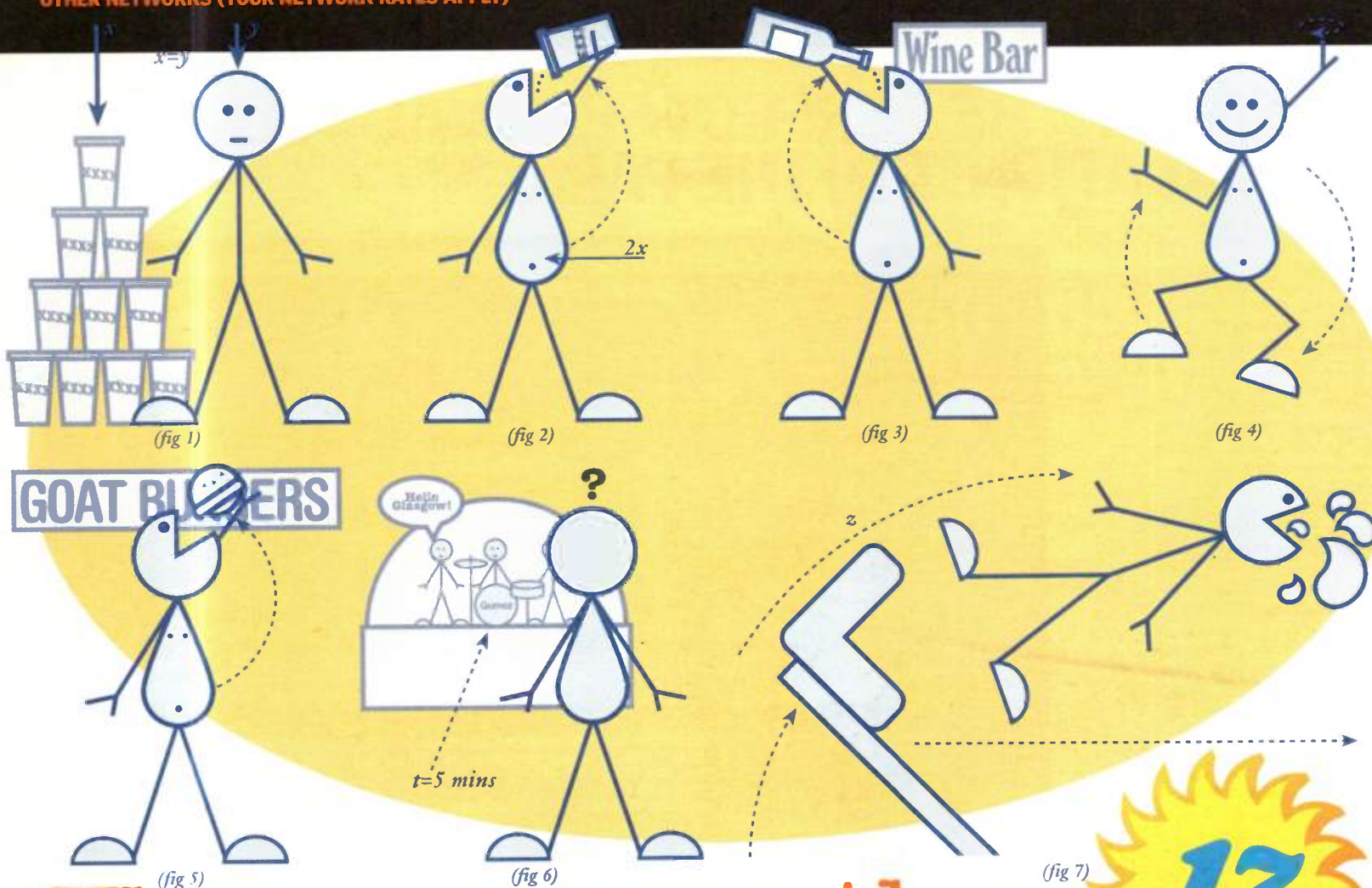
**T**atjana from London tattoo parlour Flamin' Eight talks us through what's cool in the world of ink...

"We used to do loads of football tattoos, unfortunately – the three lions or the St George's flag. But we also do a lot of musicians and they tend to choose their own design, either something a lot more personal or their band logos, which is pretty mad. At the moment, Japanese sleeve work is very popular – Koi fish, cherry blossoms and chrysanthemums, all that traditional stuff. We've also been doing a lot of Sacred Heart stuff, with the flames and a scroll saying "rock'n'roll". The '50s thing has really taken off, too – girls in a Martini glass, that kind of thing, even for the girls. People now tend to go for one thing rather than having lots of little tattoos."



Flamin' Eight, 2 Castle Road, London (020 7267 7888)





# Throw up on the T In The Park Catapult

It has been a tradition dating back to the dawn of the Clan McHealy that anyone attending T In The Park who fails to puke their ring onto their own trousers by the end of the weekend is debagged at the gates by a marauding army of Mel Gibson-a-likes, slaughtered, skinned, gutted and sold for haggis meat. Or at least, that's what the bigger boys say. Certainly you can never claim to have had the full T In The Park experience unless you're trudging home with a thin,

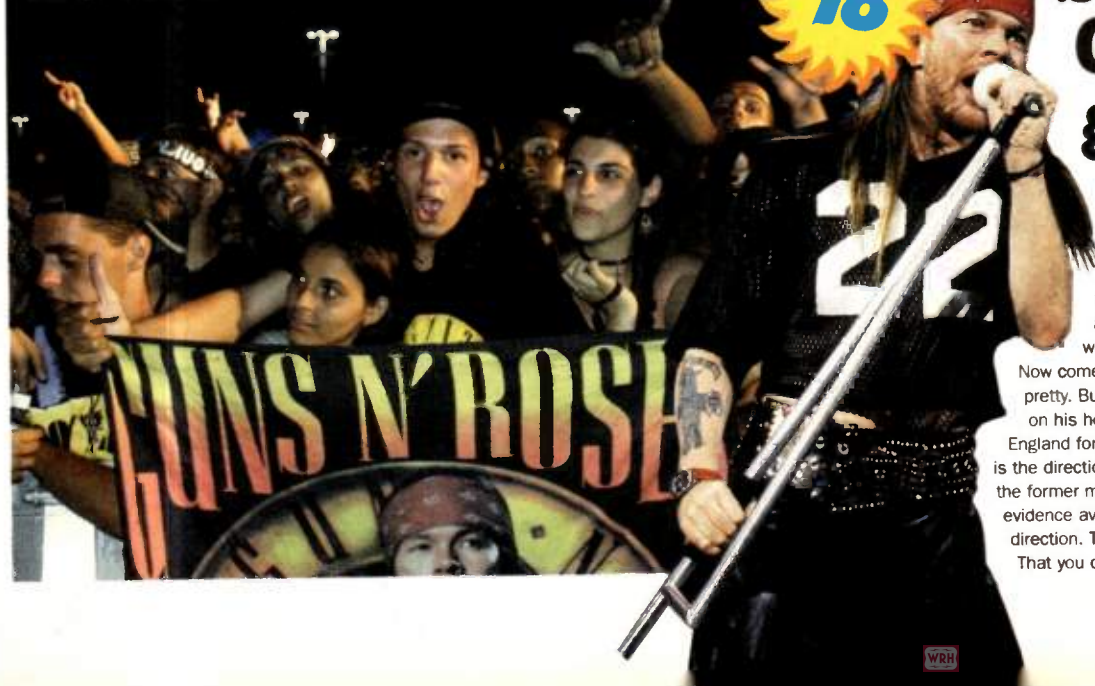
shiny film of regurgitated Tennents coating your entire body, as modelled by Kylie in all her videos. So, as Lord Of The Heave Shane MacGowan would probably tell you, if you're going to lose your lunch, lose it as spectacularly as possible. T In The Park is home to the festival circuit's most extreme form of funfair torture: the catapult ride. This involves placing your frail and delicate body into a spherical metal cage and being pinged 200ft into the air on a couple of bits of knicker elastic. Only those in the

latter stages of terminal illness and holding a medical certificate declaring themselves clinically insane are allowed to ride, and it is by far the most impressive place to spew your guts upon the gawping crowd below in a glorious rainbow fountain of bile, bitter and burrito. Here's how to do it: Spend 80 per cent of weekend budget on beer, of which you should drink roughly your body weight. Drink one more pint. Search the site for the fantastic Wine Bar, an oasis of class and

sophistication in what is, let's face it, a swamp with bands. Down seven large measures of the cheapest Greek vinegar you can stand. Go to the Ceilidh Tent and engage in what the locals call 'traditional dancing' but you call 'a dozen large hairy murderers trying to pull your arm off by the elbow'. To 'music'. Sample the incredible range of foodstuffs on offer on site, particularly Granny McEbol's macrobiotic goat burger, a

kung po cockroach from the noodle stall and a bowl of chilli con carnage from Tortilla Terry's Sting-Your-Ring van. Watch Gomez for five minutes, or until the bile begins to rise. You're ready! Settle into the catapult chair and - PE-TWANG!!! - in seconds you'll be gasping in delight at the magical shapes the contents of your stomach form in the air! A horse! A goblin licking a daisy! A carrot peppered with sweetcorn! Extra bonus points if you can hit Hoobastank.

"Look, he's got a bucket, like, on his his head. Awesome!"



## See the first Guns N'Roses gig in the UK for ten years

The story of Axl Rose is a long and strange one. About the sex, the drugs, and the rock'n'roll, you undoubtedly already know. Maybe you know less about his massive weight gain and unabashed love of the Pet Shop Boys. Now comes a new twist. The grass may be green. The girls may be pretty. But the guitar is being played by a man with a KFC bucket on his head. But what will make Guns N'Roses' first gig in England for ten years (and their only UK show this year) a must-see is the direction that Rose has taken his band. Having dismissed all the former members over the last ten years, he has, on the limited evidence available so far, moved the band in a heavier, industrial direction. To see how much further he's gone since is tantalising. That you can only see it the once makes it more tantalising still.

## LISTINGS JULY/AUG

### SEX PISTOLS

London Crystal Palace National Sports Centre NME Show (July 27). Tickets are priced £32.50. Call 0870 1 663 663 for tickets. For more info visit [www.wayahead.com](http://www.wayahead.com). Travel details By train: go to Crystal Palace station and the National Sports Centre is on the right. By car: follow the A214 or the A212 to the Centre.

### RESPECT FESTIVAL

London Hackney Victoria Park (July 29). De La Soul headline. Tickets It's free. For info visit [www.respectfestival.org.uk](http://www.respectfestival.org.uk). Travel details By tube: go to Mile End, then take the 277 bus. By train: Hackney Wick or Cambridge Heath overground stations. By bus: 26, 30, 277, S2, or N26.

### CAMBRIDGE FOLK FESTIVAL

Cambridge Cherry Hinton Hall Grounds (August 1-4). Acts include Billy Bragg/Eliza Carthy/Chip Taylor/Ben Waters (August 1), The Waterboys/Taraf De Haldouks/Altan/Eric Bibb/Eliza Carthy (2), Joe Strummer & The Mescaleros/Iris DeMent/Chumbawamba/Oysterband/Cara Dillon/Rory McLeod (3), Indigo Girls/John Prine/Oysterband/Kate Rusby/The Dubliners/Alison Brown (4). Tickets are priced £62 for the weekend. Call 01223 357851 for tickets. For info visit [www.cam-folkfest.co.uk](http://www.cam-folkfest.co.uk). Travel details By train: go to Cambridge, the site is within walking distance. By car: the site is located off the A1134.

### ESSENTIAL FESTIVAL

London Hackney Marshes (August 3 & 4). Acts include Morcheeba/Zero 7/Apex Twin/The Orb/Goldie (August 3), Mos Def/Youssou N'Dour/Jools Holland/Femi Kuti (4). Tickets are priced £37.50 per day. Call the NME Ticketline on 0870 1 663 663 for tickets. For info visit [www.essentialfestival.com](http://www.essentialfestival.com). Travel details See Mardl Gras travel info.

### BULLDOG BASH

Long Marston Avon Park Raceway (August 8-11). Acts for the music days include The Pretenders/3 Colours Red/Orange Goblin/Dukes Of Nothing (August 9), Biohazard/Rollins Band/One Minute Silence/Number One Son/Queen Adreena (10). Tickets are priced £30 for the weekend. Call 0870 0 600 100 for tickets. For more info visit [www.bulldogbash.co.uk](http://www.bulldogbash.co.uk). Travel details See Global Gathering details.



## LISTINGS AUGUST

### BIG CHILL

Ledbury Eastnor Castle (August 16-18). Acts include Aim/Fila Brazillia/Terry Callier/Koop/The Bees/James Yorkston/Ashley Slater/Wauvenfold.

**Tickets** are priced £89 for the weekend. Call the NME Ticketline on 0870 1 663 663 for tickets. For more info visit [www.bigchill.net](http://www.bigchill.net).

**Travel details** By train: go to Ledbury then catch a shuttle bus. By car: take Junction 2 on the M50 and from Ledbury take the A449 then the A438 to Eastnor.

### V2002

Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18). Main Stage: Travis/Alanis Morissette/Nickelback/Supergrass/Elvis Costello/The Bluetones. NME Stage: The Chemical Brothers/Ian Brown/The Beta Band/Sigur Rós/My Vitriol. JJB Arena: Badly Drawn Boy/Turin Brakes/Stereo MC's/McAlmont & Butler (Chelmsford 17 and Weston Park 18). Main Stage: Stereophonics/Primal Scream/Gomez/Starsailor/Counting Crows/Silverchair. NME Stage: Basement Jaxx/Doves/Shawn Ryder's SWR/Elbow/The Coral. JJB Arena: Groove Armada/Soft Cell/Lamb/Röyksopp/Sugababes (Chelmsford 18 and Weston Park 17).

**Tickets** are £80 for the weekend and £39.50 per day. Call the NME Ticketline on 0870 1 663 663 for tickets. Visit [www.vfestival.com](http://www.vfestival.com).

**Travel details (Chelmsford)** By train: go to Chelmsford, then take the free shuttle bus. By car: get on to the A12, take the Chelmsford exit (A414) and follow signs to Hylands Park. Free parking.

**Travel details (Stafford)** By train: go to Wolverhampton or Stafford for shuttle buses to the site. By car: from M6 Southbound, exit at J12 then take the A5 Westbound for ten miles to the site. From M6 Northbound, exit at J12 then take the A5 Westbound for ten miles to the site.

### CANTERBURY FAYRE

Faversham Mount Ephraim Gardens (August 23-25). Acts include Fish/Ozric Tentacles/Caravan/Kevin Ayres (August 23), Jack Bruce/All About Eve (24), The Stranglers/The Damned/Love/The Pretty Things/Oysterband/Man (25).

**Tickets** are £80 for the weekend. Call the NME Ticketline on 0870 1 663 663 for tickets. For info visit [www.canterburyfayre.com](http://www.canterburyfayre.com)

**Travel details** By train: go to Faversham for a free bus. By car: the site is a mile from the end of the M2, between Boughton and Hernhill.

# BURN OFF THE PERFECT FESTIVAL-TAILORED COMPILATION: T IN THE PARK

- 1 **Oasis** 'Stop Crying Your Heart Out' String-powered anthem, from [www.audiogalaxy.com](http://www.audiogalaxy.com) and set to appear on the forthcoming 'Heaven Chemistry' LP.
- 2 **Jimmy Eat World** 'What I Would Say To You Now' Arizona emo tykes' plaintive early single, corralled on the 'Singles' compilation.
- 3 **The Hives** 'Die, All Right' Get this slab of rabid garage-punk at [www.hives.nu](http://www.hives.nu). For free!
- 4 **A** 'Nothing' The highlight of their recent 'Hi-Fi Serious' album.
- 5 **The Cooper Temple Clause** 'Panzer Attack' From the 'Warfare' EP. Title sums it up.
- 6 **Foo Fighters** 'Next Year' Limited edition of about five, yet still made the UK Top 100. Spooky.
- 7 **Green Day** 'Welcome To Paradise' Classic GD, taken from the 'International Superhits' compilation.
- 8 **Vex Red** 'Can't Smile' Glum Evening Session fave now made more widely available at [www.vexred.com](http://www.vexred.com).
- 9 **The Parkinsons** 'Primitive' Portuguese garage oddness. They set each other on fire onstage, y'know.
- 10 **Starsailor** 'Good Souls' From their recent 'Love Is Here' album. Listen loud with mates.



## GO CLOUDWALKING

**W**hat have Pulp, 1.6m visitors a year, and a sprawling mass of galvanised tubular steel frames got in common? Yes, Jarvis Cocker's underpants. Yet there is a second connection – an £86million, climate-controlled ecosystem called The Eden Project, a short hike from St Austell and 30 miles west of Plymouth, ie within easy stumbling-while-twatted distance of Glastonbury. Of the 90-plus exhibits in this self-styled 'living theatre of plants and people' we recommend the spooky Cloud Chamber, which inverts the sky and makes you think you're walking on clouds – controversially, without the need for mindbending hallucinogenic drugs! If we told you how they did it it'd ruin the surprise – but it involves a 15ft stone chamber, a large lens and a magic lantern, constructed by the father and son team responsible for – fanfare! – the world's longest Cornish hedge! Later this year Pulp, Spiritualized and Doves will be among the acts playing at the Eden Sessions in conjunction with WOMAD, a multicultural extravaganza in support of artists in developing countries. But anyway, clouds! You can walk on clouds!

## Drink a pint of psychedelic pear cider



**G**o onto the websites of the real ale fans of the world and you'll see plenty of props for pear cider. But no beer bore seems to want to talk about Glastonbury's legendary Psychedelic Pear Cider, the likely reasons being a) they haven't tried it, b) it ain't exactly the stuff of connoisseurs or c) hey, the dudes had their minds so blown by the experience they couldn't even remember it. Which brings us to NME's experience of this particular 'beverage', the liquid equivalent of the truffles proffered in the Green Field (and which contain an ingredient not generally found in your local Thorntons). Basically sold out of the back of a van in the foothills of the Healing Fields, psychedelic pear cider costs about £3 a pint, tastes like Satan's urine and kicks like a mule doing the can-can. Thanks to the taste/potency combination, it's unlikely you'll make it up to three pints, but if you do, expect to lose your inhibitions, sense of direction, clothes, dignity and those falafels you had ten minutes earlier. Mysteriously the only drink available on the Thursday night, it's the Absinthe of Glastonbury – in pints.





# Get back to nature with Pulp

**A**fter 20 years singing about urban paranoia and class envy, last year's 'We Love Life' album saw Jarvis and his Pulp chums pursuing a more flower-friendly pastoral direction. Just the song titles alone were clues enough: 'Weeds', 'The Trees', 'The Birds In Your Garden', 'Sunrise'... a far cry from the days of 'Sorted For E's And Wizz' and 'Underwear'.

Now they're embarking on a tour of the nation's lushest, most verdant forests and arboreta, stopping off in Robin Hood's backyard, Sherwood, as well as playing at the Eden Project in Cornwall. In line with this new-found love of nature, NME presents this Pulp-inspired tree-hugger's guide to Fun Things To Do In Forests.

## Birdwatching

One of Jarvis' hobbies, as evidenced by his repeated endorsement of avian-centric '60s kitchen-sink flick *Kes*. It's unlikely you'll see many fowl outside of Reading's chicken burgers this summer, but Glastonbury should prove ideal for amateur twitchers. Alternatively, if you're visiting the Eden Project, take time out to look for Cornwall's pair of wild coughts, the first to build a nest in England for 50 years.

## Tree Conservation

Jarvis isn't the only member of the musical community with nature on his mind - Billy Childish, whose group The Buff Medways will be appearing in Glastonbury's New Bands Tent, is allocating royalties from his new album to a tree-replanting action group, which means for every hit of bilious garage-punk you get, the world grows a new lung. Hurrah!

## Orienteering

To publicise the launch of their forest tour, Jarvis took to fanning about on a rope bridge unsurely. Walk more confidently than the Sheffield beanpole by joining the British Orienteering Federation. Go to [www.cix.co.uk/~bof/](http://www.cix.co.uk/~bof/) for more details.

## Eating Organic

Purge your body of greasy festival fast food slop by equipping your festival picnic hamper with fresh organic veggies from [www.organicdelivery.co.uk](http://www.organicdelivery.co.uk), who'll bring healthy comestibles to your very door.

## Mushroom Picking

What better way to while away long walks through Sherwood Forest than by looking out for naughty mushrooms on the way? The most commonly used mushroom in the UK is the liberty cap. Refer to a renowned guide like *The Collins Guide To Mushrooms* when hunting them out and if you have any doubts about taking mushrooms, then it's best not to. A dose of about 10-30 mushrooms should be enough, but beware: initial ingestion may cause side-effects such as vomiting. Don't say we didn't warn you.

## Enacting A Pagan Ritual

Follow the noble example of scouse psychedelic scallies The Coral, whose video for 'Goodbye' re-enacts scenes from cult Brit horror *The Wicker Man*, which in turn was the name of a song on the last Pulp record. What you will need: 20ft-high effigy, preferably made of something worryingly flammable. Box of matches. Facepaint, drums. Human sacrifice optional.

## Cow Pushing

Cows sleep standing up. Some turnip-chewing yokels like to while away those long country nights by pushing over our Friesian friends while they sleep. The same people also probably like adorning pigs with dresses and make-up and violating them. Be nice to any animals you encounter this festival season. Ted Nugent is not a good role model.



SEE QUEENS OF THE  
STONE AGE DO THEIR BEST  
TO SPLIT UP THE FOOS

## LISTINGS AUGUST

### READING/LEEDS FESTIVALS

Reading Richfield Avenue and Leeds Temple Newsam (August 23-25). Acts include Main Stage: The Strokes/Pulp/Jane's Addiction/Weezer/The White Stripes/The Dandy Warhols/Mercury Rev/The Soundtrack Of Our Lives. Evening Session Stage: Feeder/The Breeders/The Electric Soft Parade/New Found Glory/The Vines/Guided By Voices/Fenix TX/The BellRays/The Von Bondies/Finch. Boutique Stage: Aphex Twin/Lo-Fidelity Allstars (Reading 23 and Leeds 24), Main Stage: Foo Fighters/Muse/Ash/Sum 41/The Hives/Less Than Jake/A/Andrew WK/Sahara Hotnights. Evening Session Stage: Black Rebel Motorcycle Club/Jimmy Eat World/The Jon Spencer Blues Explosion/The Cooper Temple Clause/Rival Schools/Alec Empire/Yeah Yeah Yeahs/The Icarus Line/Goldfinger/Midtown/The Libertines. Concrete Jungle Stage: Sick Of It All/The Alkaline Trio/Saves The Day (Reading 24 and Leeds 25), Main Stage: The Prodigy/The Offspring/Guns N'Roses (Leeds Only)/Slipknot/Incubus/NOFX/Puddle Of Mudd/Hundred Reasons/Raging Speedhorn (Reading Only)/The Dillinger Escape Plan. Evening Session Stage: Spiritualized/Cornershop/Haven/The Shining/Sparta/Capdown/Hogboy/Death Cab For Cutie. Dance Stage: The Streets/The Herbaliser (Reading 25 and Leeds 23). **Tickets** are £90 for the weekend and £39.50 per day for both Festivals. Call the NME Ticketline on 0870 1 663 663 for tickets. For info visit [www.readingfestival.com](http://www.readingfestival.com) or [www.leedsfestival.com](http://www.leedsfestival.com).

**Travel details (Reading)** By train: go to Reading, then it's a 20-minute walk to the site. By car: take the M4 to Reading and follow the Festival signs. Free parking. By bus: local buses 12, 24, 27, 41, 40, 45 & 329 run from Reading railway station to the end of Richfield Avenue.

**Travel details (Leeds)** By train: go to Leeds where there will be frequent bus services to the site from City Square via the main coach station. By car: From M1 Northbound - at Junction 43 take the new M1 north (left lane), then at Junction 46 take A63/A6120 towards Leeds at the first roundabout turn left into Bullerthorpe Lane and follow Festival signs. From A1 Southbound - M1/A1 south, at Junction 46 take A63/A6120 towards Leeds at the first roundabout turn left into Bullerthorpe Lane and follow Festival signs.

**G**iven that this is the band currently regarded as the multi-person Yoko to the Foo Fighters' Beatles, there are definite rumblings of 'this had better be good' around the Queens' Glastonbury appearance: Dave Grohl may be banging the drums, but could it possibly all be worth it? Yes - and you can bet your tent on it. The band's recent live excursions have sent fans and critics struggling home through a sea of mouth foam and if Grohl's really on board in an attempt to recreate the Nirvana magic then this'll be the place where the pieces all fit, with a clutch of tracks from the Queens' incendiary third album, 'Songs For The Deaf', adding fuel to the fire.



## LISTINGS AUGUST

### CREAMFIELDS 2002

Liverpool Old Speke Airfield (August 24). Acts include Faithless/Underworld/Mis-Teeq/Kosheen/DJ Shadow/Paul Oakenfold/Paul Van Dyk/Future Shock/Tiga/DJ Hell/Télépopmusik.

**Tickets** are priced £46. Call the NME Ticketline on 0870 1 663 663 for tickets. For more info visit [www.cream.co.uk](http://www.cream.co.uk).

**Travel details:** By train the nearest station is Liverpool Lime Street, then shuttle buses run to the site. By car: exit the M62 at Junction 6 (or Junction 12 off the M56) towards Liverpool and follow directions to Liverpool on the A562 then follow the signs from there.

### STEREOPHONICS

Dublin Slane Castle (August 24). Support comes from Nickelback/Doves/Counting Crows/The Revs.

**Tickets** are priced €49.50. Call 00 3531 456 9569 for tickets. For more info visit [www.mcd.ie](http://www.mcd.ie).

**Travel details** By train: go to Dublin. Dublin Bus will be running a return service on the day. By car: from Dublin, head out on the N2 and Slane Castle is signposted near the site.

### GIG ON THE GREEN FESTIVAL

Glasgow Green (August 24 & 25). Acts include Prodigy/The Offspring/Slipknot/Spiritualized (August 24), The Strokes/Pulp/Jane's Addiction/The White Stripes/Feeder (25).

**Tickets** are priced £55 for the weekend and £35 per day. Call 0131 226 7010 for tickets. For more info visit [www.gigonthegreen.com](http://www.gigonthegreen.com).

**Travel details** By train: go to Glasgow Central or Glasgow Queen Street and it's a 20-minute walk or a cab ride from there. By car: from the M8 take the turn off for Glasgow Cathedral and follow the signs from there.

### CREAMFIELDS IRELAND

Dublin Punchestown Racecourse (August 31). Acts include Faithless/Underworld/Sonique.

**Tickets** are priced €59. Call 00 3531 456 9569 for tickets. For travel details and more info visit [www.cream.co.uk](http://www.cream.co.uk).

**Travel details** By train: go to Newbridge and take a taxi or bus. By car: take the N7 from Dublin, go into Naas then turn left at Maxol Garage to Blessington Road, turn right at the crossroads and the site is on the left.



# Have a summer with No Name

**T**hey're boggle-eyed loners on the last Greyhound out of Coldplayshire. They're the slaving mob at the gates of rock demanding blood, glory and free Clearasil for all. They are the No Namers – the people who stuck one up the Jubilee by displaying large posters of nude people masturbating on The Mall. But you don't get to be a No Namer just by owning some Cramps records and having a bit of a snarl at some pensioners – you either live the dream or die trying, fool. Here's how...

### WHAT TO WEAR

Dead men's blazers, black T-shirts (incendiary slogan optional), intentionally bad hair (the 'greasy teen', the 'buzzard's nest' or 'Cooper Temple cut', or the straightforward floppy mohican), long dangly earrings with obscure Buddhist significance, severe expression. Within ten minutes of the

beginning of any festival set, you should be naked apart from a pair of tattered red Y-fronts and a stream of spittle down your heavily bruised chest.

### WHAT TO CALL YOURSELF

Don't be stupid, you have no name. But if you must be shackled by society's facile need to categorise the uncategorisable then go for Pedro, Slasher, Allah Muhammed Kevin Hargreaves III or simply RAAAAAARRRR!!

### WHAT TO DRINK

Bottled lager, downed in one, smashed at the neck and then lobbed into the audience.

### WHAT TO SAY

"TURN IT UUUUUUPPPPP!!!"

"But surely Venice is sinking by a couple of millimetres a year anyway? Why not 'Sink Huddersfield'?"

"...And I got this one when I jumped face-first off the sound-desk at the Monarch, and this

one when Guy from Eighties Matchbox lamped me in the eye with his mic stand..."

"Oh I'm sorry for ramming that broken chair leg so far up your arse, I mistook you for James Walsh."

"What a fuckin' divvy."

### WHAT TO SEE AND WHERE

The Eighties Matchbox B-Line Disaster, The Parkinsons, The Beatings, The Libertines, The D4, Hoggboy and Six By Seven at Reading and Leeds.

The Cooper Temple Clause at T In The Park.

Ikara Colt at Glastonbury.

Absolutely nobody at V2002.

### HOW TO BEHAVE

Like a schizoid Andrew WK with the key to the bad speed cupboard. Screaming, spitting, tearing of clothes, beating oneself with sharp implements, rolling on floor and declaring a wish to make sex with the parents of anyone within punching distance.

The Parkinsons: getting 'em off in Reading and Leeds



The Vines: blazing a trail to Glastonbury



## Get blown away by The Vines at Glastonbury

So you've heard the Antipodean Nirvana stuff, the tales of blistering, breathtaking live shows and the hushed murmurs of the OutKast 'Ms Jackson' cover. That all sounds pretty impressive, but the truth is that when it hits its highs – as it invariably does – the Vines live experience almost defies description, and the Glastonbury show will be essential viewing. From the furious to the mournful, the high-octane crunch to the sulky, smoothly-crafted classics in the making, Craig Nicholls and co will rattle through their electrifying debut album, fizzing with rock'n'roll. If you don't see this set, you'll spend the rest of the summer pretending you did.



## VISIT THE MINISCULE OF SOUND

Can't face Fatboy Slim and several thousand others in the dance tent? Need some time to yourself? Then why not 'have it tiny' and seek out the Miniscule Of Sound, the garden shed-sized club that's appearing somewhere in a corner of a field at Glastonbury this month.

Officially the world's smallest nightclub (according to the current edition of the *Guinness Book Of World Records*), its flat-pack dimensions measure eight foot by four foot by four foot and it has a maximum capacity of 14 revellers (including the DJ) on its 20-foot square dancefloor. The Miniscule's promoters claim it's the busiest club in the world – per square foot, that is.

Operating a strict one-in-one-out policy (the queues are legendary), lucky revellers are unlikely to be deafened by the Miniscule's 0.1K soundsystem, though big names such as Sasha and Tong have rocked its 1210s in the past. "It can get a bit hot and sweaty," says a Miniscule rep, "but you get to know everyone in there very quickly." First, of course, you have to find it.





## 27 See if Foo Fighters split up at T In The Park



Much has preoccupied the mind of Dave Grohl of late. He and former Nirvana partner Krist Novoselic continue to be involved in a lengthy legal wrangle with Courtney Love over the band's estate, while on the musical front there have been distractions, too. Now moonlighting as drummer for Queens Of The Stone Age, you've got to wonder... where does this leave Foo Fighters?

Well, whether they sensationally split onstage or Grohl restates his vows to the Foes in spectacular fashion, this will be the event of T In The Park. A fast and furious rock band, Foo Fighters occupy a singular position – with links to grunge past, pop-punk present and emo future, they're uniquely placed to satisfy on a number of levels.

## BURN OFF THE PERFECT FESTIVAL-TAILORED COMPILATION: READING & LEEDS

**1 The Strokes** 'New Song'  
The as-yet-untitled 14th Strokes Song of myth and legend. Do a search for 'Coachella' on [www.audiogalaxy.com](http://www.audiogalaxy.com). You never know.

**2 Ragging Speedhorn**  
'The Gush' (Live)  
On the flipside of new single 'The Hate Song'.

**3 The Icarus Line**  
'Separate The Sounds'  
Feral post-hardcore now on offer at [www.mp3.com](http://www.mp3.com).

**4 The White Stripes**  
'Let's Shake Hands'  
Ultra-rare first single. Hear it at [www.audiogalaxy.com](http://www.audiogalaxy.com).

**5 The Soundtrack Of Our Lives**  
'Sister Surround'  
Crazed Swedish fatman-psych from 'Behind The Music' album.

**6 Yeah Yeah Yeahs** 'Our Time'  
Rabble-rousing Brooklyn indie, from 'Yeah Yeah Yeahs' EP.

**7 The Libertines**  
'What A Waster'

'What a waster, what a fucking div'... now-legendary single.

**8 Prodigy** 'Baby's Got A Temper'  
Naughtily date-rape-centric forthcoming single.

**9 The Streets**  
'Too Much Brandy'  
The perfect soundtrack to festival over-indulgence, from 'Original Pirate Material' LP.

**10 Slipknot** 'My Plague'  
New single, on [audiogalaxy.com](http://audiogalaxy.com) ahead of release date.

**11 Weezer** 'Prodigy Lover'  
Track from their still-being-recorded fifth album, donated by the band to [www.weezer.com](http://www.weezer.com).

**12 Hundred Reasons** 'Silver'  
Chart-busting goodness.

**13 Pulp** 'Sunrise'  
Nouveau-baggy classic, taken from the 'We Love Life' album.

**14 Guns N'Roses**  
'Sweet Child O'Mine'  
Air guitars at the ready. Hear it on 'Appetite For Destruction' LP.

Reading/Leeds 2002

## Campfirestarters

- |                                               |                                    |
|-----------------------------------------------|------------------------------------|
| 1 New Song The Strokes                        | 9 Baby's Got A Temper Prodigy      |
| 2 The Gush (Live) Ragging Speedhorn           | 10 Too Much Brandy The Streets     |
| 3 Separate The Sounds The Icarus Line         | 11 My Plague Slipknot              |
| 4 Let's Shake Hands The White Stripes         | 12 Prodigy Lover Weezer            |
| 5 Sister Surround The Soundtrack Of Our Lives | 13 Silver Hundred Reasons          |
| 6 Our Time Yeah Yeah Yeahs                    | 14 Sunrise Pulp                    |
| 7 What A Waster The Libertines                | 15 Sweet Child O'Mine Guns N'Roses |

## Win your tickets

**O**K, so if it's ten minutes 'til the Foo Fighters and the last you saw of your mates was when they ran screaming from the NME stage when The Parkinsons started gobbing blood at them five hours ago. Orange will help you find them. If you want your friends and family back home to be jealous of the suave and stylish seven-foot jester's hat you've just purchased from the Dolce & Gabbana stall. Orange will send a picture of it to them. If you wanna know the weather, the traffic conditions, band news or anything bar the state of the nearest toilet cubicle. Orange can tell you. Hell, they do everything except actually buy your ticket for you.

Er, except now they do. Because the official communications partner to some of the most popular, thrilling and downright cool festivals of 2002 has now found it in its heart and pocket to offer you the chance to win two tickets for not just GLASTONBURY (June 28-30) but T IN THE PARK (July 13-14) and the READING or LEEDS festivals (August 23-25) as well! All camping fees are included, plus they'll chuck in a spanking new WAP-enabled Just Talk Sony J70e phone with recordable ringtones and picture messaging, plus a £50 Just Talk voucher! So that's an entire summer of free festival frolicking AND the means to brag about it to your sad, lonely and pathetic friends ALL THE TIME!

To win, simply send a postcard to 'Orange Festival Competition', NME, King's Reach Tower, Stamford Street, London, SE1 9LS, with the answer to the following question:

**What's the name of the farm where Glastonbury is held?**

And BE QUICK! Glastonbury is a mere week and a half away, so the closing date for this giveaway is June 26! That's next Tuesday!

And don't forget, Orange's official festival information line is 177 (calls cost 40p a minute from an Orange phone; other networks ring 07973 100177 – network rates apply), where you can find up-to-the-minute news and festival information including weather, traffic, access and messages from artists on site. For more information and to register for SMS updates, log onto [www.orange.co.uk](http://www.orange.co.uk).

### Terms & Conditions

1. The competition closing date is June 26.
  2. Entry is open to UK residents aged 18 and over, except employees of Orange PCS Ltd and its agents or their families and any company associated with this competition.
  3. By entering all entrants will be deemed to accept these rules.
  4. All entry instructions form part of the terms and conditions.
  5. The winner will be drawn from all eligible entries.
  6. The draw will be attended by an individual observer.
  7. No purchase is necessary.
  8. Incomplete, illegible or late entries will not be accepted.
  9. The promoter accepts no responsibility for entries lost, damaged or delayed in the post.
  10. Proof of posting is not proof of delivery.
  11. No correspondence will be entered into.
  12. No cash alternative will be offered in whole or part. Prizes are non-transferable: in the event that you are unable to attend you should notify the promoter immediately.
  13. Prize includes a Just Talk Sony J70e phone plus a £50 Just Talk voucher. There is no cash alternative.
  14. Terms and conditions for the supply of Orange network services apply.
  15. The Promoter's decision is final.
- Promoter: Orange Personal Communications Services Limited, St James Court, Great Park Road, Almoundsbury Business Park, Bradley Stoke, Bristol, BS32 4QJ.



### GET YOUR CLICKS HERE!

FOR NEWS, REVIEWS AND TICKET DETAILS ON EVERY MAJOR EUROPEAN FESTIVAL THIS SUMMER, VISIT [NME.COM'S FESTIVAL MICROSITE AT](http://NME.COM'S FESTIVAL MICROSITE AT) [MICROSITES.NME.COM/FESTIVALS2002](http://MICROSITES.NME.COM/FESTIVALS2002)





# Survive the toilets

## 1 BECOME A POP STAR

The 'celebs only' backstage bogs are fit for the gods. Chiselled by master-craftsmen from the whitest elephant ivory, inlaid with gold filigree and surmounted by the finest endangered rain-forest wood seats – these are the sort of bogs one could imagine Her Majesty The Queen shitting into. Plus the pop stars get their peach-perfect asses wiped for them by a harem of privately educated top-drawer bondage whores using a seemingly never ending supply of luxuriously soft baby seal pelts. Mmmmm! One day all shitting will be like this.

## 2 GO ONCE BUT GO EARLY

Actually most festival bogs are not too bad on day one. So one way of avoiding the unspeakable horror of attempting to do a dangerous drug and mung bean curry-accelerated 'number two' while perched precariously on a wobbling plastic slum-khazi which has been shat into a state of nightmarish Third World beastliness by 89,786 previous users is to adopt the following plan:

As soon as you arrive just bomb around the site gobbling bran-cakes, kava kava, cocaine, herbal highs and pint after pint of fetid scrumpy – basically get so stuffed, caned, lubed and shit-faced that you'll not need to consume any further food, drink or drugs for the next 72 hours. And then shit. Big time.

## 3 PLAN AHEAD

Stuff a large rucksack with the following: 15 MoD-issue disposable atomic/biological/chemical warfare suits, a machete, an economy pack of toilet paper, a huge torch, a disinfectant spray, a plunger, insecticide and an Uzi 9mm with grenade-launcher underbarrel and flamethrower attachment (plus ammo). You are now fully prepared for the very worst that even the Glasto bogs can throw at you.

## 4 MAKE FRIENDS WITH MICHAEL EAVIS

Mr Eavis, the Glastonbury overlord with the arousing 'lady pleaser' beard, rosy cheeks and shiny

pate, is instantly recognisable wherever he goes on the Glasto site. So how come you never see him queuing for a shite, eh? That's because he only uses the 'secret' toilets that are hidden all over the festival site using Harry Potter-style magic. Why not try saving his life or rescuing one of his cows from quicksand or something?

## 5 JUST GO WITH THE FUCKING FLOW, MAAAAAAN!

Let's face it – shit, wee, vomit and menstrual blood are all perfectly natural phenomena and nothing to be scared of. And the so-called Glasto Bog 'Horror' is a social construct perpetuated by effete townie hygiene fascists who are, like, totally out of touch with their own bodies, maaaaan! So, the minute you and your mates arrive on site, dig a sizeable pit and get them all to shit, piss, vomit and menstruate into it. Then charge other festival-goers £15 quid a pop for the opportunity to wallow in your 'Organic Love Bath'.



## FESTIVAL TOILETS THE DANGERS

### THE HUGE MOUND OF ACTUAL HUMAN SHIT

Not difficult to spot, this. Rising out of the seatless cesspit hilariously known as the 'bowl' like a faecal Krakatoa ready to erupt, it consists of every form of effluent known to man or beast, liberally layered with sheets of toilet paper, programmes and this festival guide. At the very bottom lies the body of someone who fell in last year and was too ashamed to climb out. Vietnam vets and survivors of the Black Hole Of Calcutta have run screaming rather than actually sit on a festival toilet, hence the widespread practice of The Glasto Squat: a hovering crouch position originally developed as a form of torture by Pol Pot and used as a concentration and endurance exercise by ninja monks. Months of intense physical training are required before attempting the manoeuvre as only a slight miscalculation in angle means shitting directly into your kecks. You'll get the calves of a Russian shot-putter in no time.

### THE SUSPICIOUS STICKINESS OF THE 'FLUSHING HANDLE'

Included in modern toilet cubicle design by manufacturers as a cruel practical joke on festival-goers, the handle by the side of the toilet which you would expect to flush away your recently evacuated bowel contents does nothing of the sort, being about as much use as a World Cup Final ticket to a Frenchman. Of course the sort of person who tries to flush a festival toilet is the sort of Insane optimist who'd buy the new Oasis album expecting a return to form, but some do, and all of them end up with a vaguely dank sticky substance smeared on their fingers. And convince yourself all you like that it's some sort of cleaning fluid or bleaching deposit, deep in your heart you know the truth: the person before you, realising the handle did fuck all, has pissed on it.

### THE PATCH OF SICK

Always positioned directly where you first step into the cubicle for added 'grooooo' effect, the Patch Of Sick has been gestating for about two days and is shortly to evolve legs. A lumpy orange substance that could only ever have been the carrots in tubes they feed to astronauts in its former life, it takes gymnastic ability to sidestep it in time. Under no circumstances should you let your coat out of your grasp, or you're going home with this in your hair.

### THE PAPERED TURD

Left pristinely on the plastic 'seat' beside the toilet 'bowl', this is the kind gift to humanity of someone who doesn't wish their blessed faeces to mingle with the foul and fetid shite of the general hoi polloi, and so they have neatly wrapped it in fresh toilet paper and left it to one side, like Her Maj The Queen would probably do. Easily mistaken for a clean roll of bog paper in the dark, hence the ancient quote: "Confucius he say never pick up anything in a festival toilet, for surely it will be a papered turd."



THE SUNDAY TIMES

**THIS SUNDAY**  
**FREE SIX-TRACK**  
**OASIS CD**

including three unreleased songs from the forthcoming album, *Heathen Chemistry*

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# THE NINE CRITICS

PAUL MCKAMEE

PETER ROBINSON

VICTORIA SEGAL

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

## DUB BE GOOD TO ME

CARTOON SUPERGROUP AND BRIT-HOP CHAMPION IMMERSSED, PRETTY SUCCESSFULLY, IN DUB

### SPACE MONKEYZ V GORILLAZ

Laika Come Home

(PARLOPHONE)

### ROOTS MANUVA

Dub Come Save Me

(BIG DADA)

They're what you might call 'a bit of an odd couple'. On the one hand, Damon Albarn, once a Britpop superstar, now a cartoon character and hero to the esoteric MP3 set. And on the other, Roots Manuva, fighting a lonely campaign to have British rap recognised as an international contender. Separated by accidents of birth and wealth. Couldn't be more different, surely?

Well, perhaps not. Of course there's the fact that both have here conveniently made two essentially 'dub' albums (for those at the back: largely instrumental versions of previously recorded



material, liberally sprinkled with studio magic), but there's more besides. Rather more significantly, there's the fact that both artists have struggled with 'Englishness', its pints of bitter and its sugary tea, and both are trying to make something modern out of this particular old chestnut.

These dubs, then, are the next, if somewhat slight, step in their search, and it's written all over the Space Monkeyz' version of the Gorillaz album. Going by the



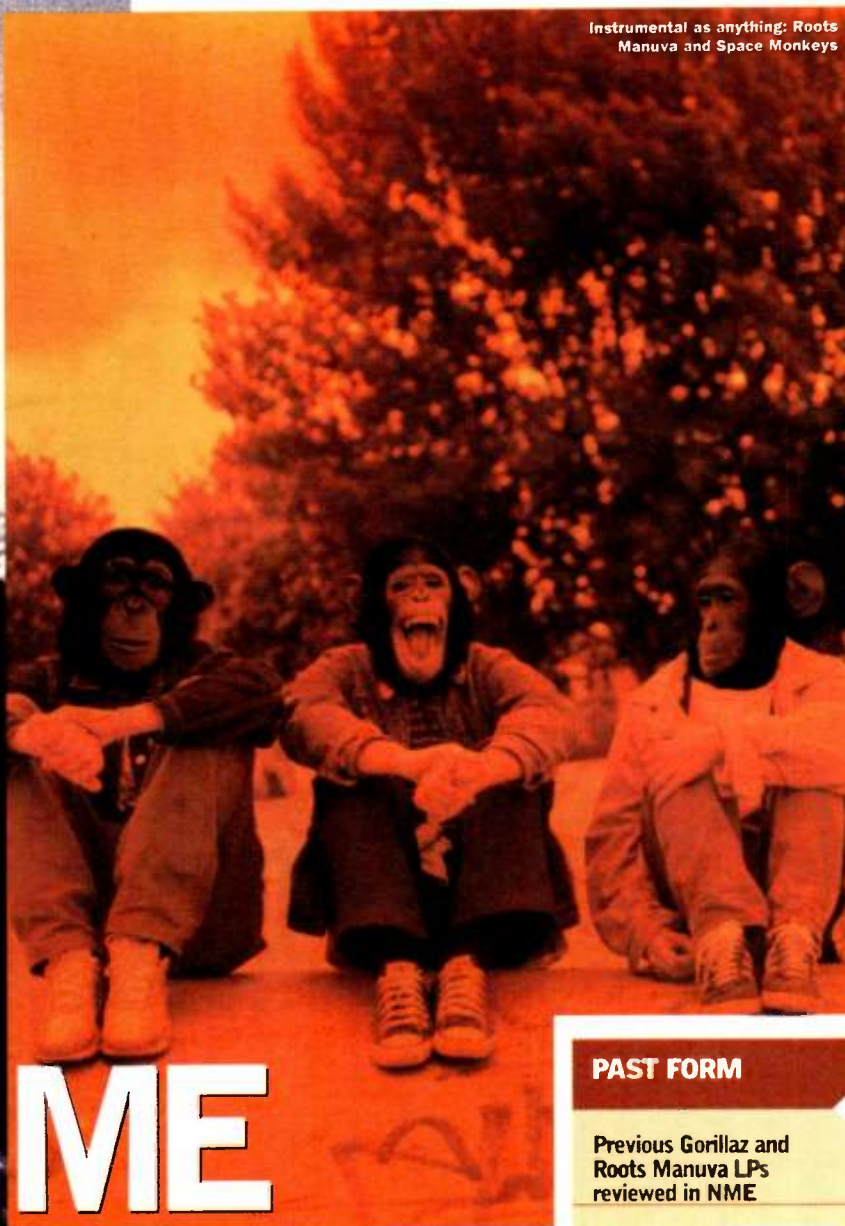
dub scientist's rule of thumb that less is more, 'Laika Come Home' is that most exciting prospect, a Damon Albarn album, with all the Damon Albarn taken off it – but if his voice is seldom heard, the man is undoubtedly still present in its grooves. Over a pretty trad dub framework, the album is rife with excellent brass arrangements (particularly on 'M1/A1') that pay homage to the multicultural guitar music of Albarn's youth. If you hadn't guessed that Terry Hall is

on it, well, Terry Hall's on it.

Good as 'Laika Come Home' is, it's a bit on the ignorable side, and this is where 'Dub Come Save Me' stamps its superiority. It's not just the lyrics ("The lyric is the penis/ The rhythm is the vag"), of which there are plenty, but the whole album sounds much more like a modern event than a tasteful rendering of great dub albums of the past. There are traditional moments, sure ('Highest Grade Dub' is respectfully reminiscent of Augustus Pablo), but the album is not afraid to break from the format, and all the better for it. 'Dreamy Days SFA Dub' sees the Super Furry Friends add a disorientating techno feel, while 'Brand New Dub' and 'Tears' are both brilliantly eerie. The latter features the line: "Nice one Cyril! Nice One Sid!". You can't help but think that about covers it.

John Robinson

Instrumental as anything: Roots Manuva and Space Monkeys



### PAST FORM

Previous Gorillaz and Roots Manuva LPs reviewed in NME

### Gorillaz: 'Gorillaz' (2001)

"It plods somewhat. It's so in

love with the limitless potential of its musical gadgetry, with all the new ways Damon's discovered to sing, with its eclecticism, that it becomes twee, wearisome. It should be on Mo'Wax."

### Roots Manuva: 'Run Come Save Me' (2001)

"It's vulnerable and absolutely real, with a totally English attitude which sets it apart from almost any other hip-hop act you can name; not just in the references to 'cheese on toast' and 'ten pints of bitter' but in Roots' strange mix of anxiety and playfulness."

6



8



### SOULFLY

3

(ROADRUNNER)

Hear Max Cavalera roar. Again

The idea of sharing somebody's pain is a curious one: after all, you don't ask your friends to stick a scalpel in their chests so they can experience your operation.

Max Cavalera's brand of anguish is particularly harrowing: still troubled by the death of his stepson, the former Sepultura man's third Soulfly album is another clenched-jaw grind through seven kinds of hell.

Even the melancholy lament 'Tree Of Pain' refuses to ease up and Soulfly must be the only band who can make the obligatory minute of September 11 silence seem loud.

Victoria Segal

6



### MAGIC DIRT

What Are Rock Stars Doing Today

(SWEET NOTHING/CARGO)

Upbeat Australian power-pop

Save for the fact that there are no knob-wobbling bald men on the front cover, you'd swear Magic Dirt were Queens Of The Stone Age with Debbie Harry at the mic. Actually, they're a Melbourne four-piece, fronted by a singer named Adalita, with a love of everything from The Beach Boys to Machinehead.

As aggressive, rough and fuzzy Pavement fans can be, their debut long-player is awash with glorious melodies and sun-struck guitar hooks. The sweltering get-up of 'Supagloo' and 'Dirty Jeans' gyrate away happily, while 'Smoulder' melts proceedings to a deeply sensual close. No rocket science, just great tunes. It's summer; go have sex under the stars and put this record on the car stereo for the journey home.

Andrew Future

7



## ALBUMS

ALL ALBUMS REVIEWED ARE RELEASED MONDAY JUNE 24, 2002. TO BUY ANY TITLE GOTO WWW.NME.COM/SHOP

## UN-PC WORLD

SASSY RAP CHARTBUSTER WITH UGLY UNDERSIDE FROM HOTLY-TIPPED HARLEM CONTENDER

**CAMRON**  
**Come Home With Me**

(DEF JAM/ROCA-FELLA)

Still in his 20s, Cameron Giles has already been a basketball champ, high-school rapping partner to Mase, friend of Notorious B.I.G., songwriter for Lil' Kim and collaborator with everyone from Jay-Z to ODB. But on this, his third album, Cam seems happiest playing the role of a bitch-slapping pimp. How fucking tedious.

But 'Come Home With Me' is an album of two sides, and the sunny side is superb. When Cam and his producers sample vintage soul grooves by Norman Whitfield, Aretha Franklin and Lionel Richie for pop-rap serenades like the recent US smash 'Oh Boy', the effect is both euphoric and romantic. Guest vocalist Tiffany sounds positively enraptured on the woozy 'Daydreaming', Cam's Valentine to the high-school sweetheart who became his long-standing baby-mother. A little later,



'Hey Ma' takes up the same theme in a tender, call-and-response seduction setting.

Which makes all the misogynist bluster doubly disappointing, not simply for its political incorrectness – which can be hilarious or provocative coming from Tupac or Eminem – but for its witless acceptance of Ghetto Fatuous clichés. From the routine wife-battering advice in 'Intro' to nihilistic sex anthem 'Stop Calling', Cam'ron gives the impression that all women besides his "boo" are hos, gold-diggers, or blackmailers who deserve to "get beat like

Tina". Oh yeah, and disease-ridden groupies: "your pussy stinks like garbage, bitch" is one of his more edifying lines. And before you write in, NME's heard all the excuses about racist oppression somehow justifying sexist oppression, and cultural differences making lazy hate propaganda immune to criticism. Save them for your sociology lectures: this is simply dull and heartless music.

Fortunately, Cam comes alive when he throws off the pimp routine and pays attention to the beats. The booming 'Welcome To New York City', with Jay-Z, is a pulse-quickening anthem which links the carnage of 9/11 to the street violence of Harlem. 'I Just Wanna' trips along on a nervy Timbaland-style stutter while 'Dead Or Alive' nods to Neptunes robo-funk. At the close of this uneven album, Cam'ron finally proves himself imaginative enough to break out of the mental ghetto he calls home.

Stephen Dalton

6

Cam'ron: If Nelly's the Bono of hip-hop, meet its Chubby Brown

**SAGE FRANCIS**  
**Personal Journals**

(ANTICON)

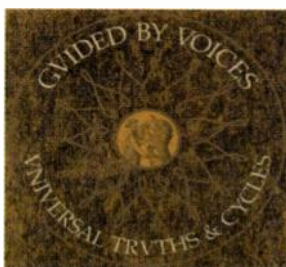
Emo hip-hop. You heard

A man who wears his heart on his rucksack, Rhode Island's Sage Francis has been widely acclaimed as the alternative Eminem. The reasons are clear: a) he's white and fucked-up; b) he's rather good at rapping; c) he writes little thank-you letters to his exes in the CD booklet, rather than threatening them. For those who believe liberal sentiments and hip-hop are mutually exclusive concepts, it may all be a bit of a turn-off.

More fool them. Francis is a drug-free vegetarian and vehement anti-smoker with serious issues about coffee. He's also a surprisingly gritty and funny rapper who loves his mom and understands that the faster he rhymes, the more angst he can fit into his debut. Which is loads. Classic emo, then, but with better beats.

John Mulvey

7

**GUIDED BY VOICES**  
**Universal Truths & Cycles**

(MATADOR)

Alt.rock mainstays' millionth album. Possibly

Ohio's Guided By Voices had been quietly carving out a niche for themselves as a sort of college rock Grateful Dead long before The Strokes started namechecking them. Together for 20 years, this is their umpteenth longplayer and is much, much better than a record made by chronically drunk middle-aged men has any right to be.

After a fan-furying tenure recording in posh studios, with 'Universal Truths & Cycles' former school teacher and full-time Beatles fan Robert Pollard and his cohorts have returned to what they do best: making off-kilter mid-fi guitar rock. 'Back To The Lake' is an anthemic stomp, while 'Everywhere With Helicopter' neatly sums up GBV's enduring appeal: they're one of life's most deeply reliable pleasures.

Pat Long

8

**RECLOSE**  
**Cardiology**

(IK7/PLANET E)

More smooth sounds from Detroit

Detroit-born DJ/producer Matt Chicoine's debut album 'Cardiology' was inspired by his Kiwi girlfriend, and her tales of New Zealand. It is, however, a very Detroit record. From the whirring blipvert funk of opener 'Ain't Chargin', through the tricky nu-jazz of 'Procession' to the weirdo-retro techno sketch 'Permutations', Chicoine is clearly steeped in off-kilter Motor City techno, while remaining very much his own man.

Using live instrumentation and the rootsy methodologies, if not the sounds, of dad house legend Moodymann, Chicoine has produced a warm, bubbling brook of soulful jazz-techno, a restless rolling evolution which thoughtfully merges house, funk, even reggae and hip-hop influences into one fluid whole.

Tony Naylor

7

**APHRODITE**  
**Aftershock**

(V2)

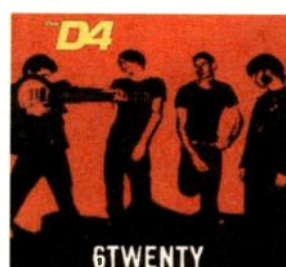
Dependable junglist's second effort

Unless you've been fooled by the cartoon breaks of Shimon & Andy C and Shy FX – great as they are – drum'n'bass hasn't been reduced to a trickle of chart-friendly one-offs. Old junglist hand Aphrodite might prefer the subtly funky approach to beat assault while peers such as Bad Company keep it relentlessly hardcore, but his second studio album possesses house-levelling bass at the right volume.

As is often the case with these things, there are an awful lot of guest spots, which if anything dilutes the impact of the package. Still, it's hard to argue with the floor-friendly stop-start breakbeat of 'Put A Cut On It', with its blistering Rah Digga rap, or 'Hoochie's' rattling jump-up. Bold and cool, not old-skool.

Noel Gardner

6

**THE D4**  
**6Twenty**

(INFECTIOUS)

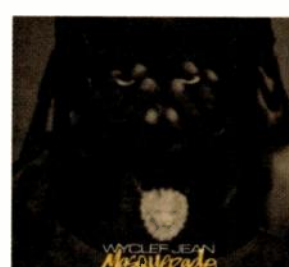
Kiwi garage punks' fine debut

The first three song titles tell you what you need to know about this record. 'Rock'n'Roll Motherf---er', 'Party' and 'Come On!' are the dear, dumb fundamentals at the heart of New Zealanders The D4's classic garage punk'n'roll. Primordial and fun, those ideas sound as fresh here, on their debut album, as they did in the early-'60s, when engine oil and the nascent frissons of sexual liberation first helped scruffy white men to rock.

Like their fellow countrymen The Datsuns, there's little calculation or irony in The D4's love of girls and guitars, making '6Twenty' one of the great, grubby milestones of the current garage renaissance. And it places New Zealand in the curious position of being the new Sweden.

Kitty Empire

7

**WYCLEF JEAN**  
**Masquerade**

(COLUMBIA)

Tears of the hip-hop clown

Wyclef's third solo outing takes the form of radio station 93.1FM, inspired by 9/3/01, the day his father died in a freak accident. 'Clef's splendid embrace of the absurd is still in place (check 'What's Up Pussycat', with Tom Jones), but 'Masquerade' can't help but be his most meditative album yet. It's also his best and, with joints like 'Daddy' ('Never imagined I'd be the one carrying the coffin', etc), his most personal.

If you need guns'n'bitches in your hip-hop, you already know where to look. Warmth, wit and a timeless blend of songwriting styles are a little rarer, and they're Wyclef's business.

'Masquerade' is a mighty, ego-free album that doesn't need to shout to be heard.

Peter Robinson

8



# RAM RAIDER!

**KYLIE, MISSY, JAY-Z AND MORE ABUSED IN US LAPTOPPER'S AUDACIOUS ROCK-RAGGA-DISCO MASH-UP**

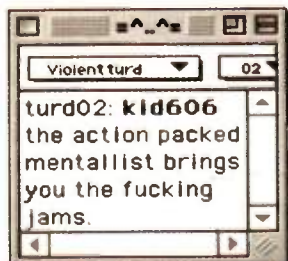
## KID606

**The Action Packed Mentalist Brings You The Fucking Jams**

(VIOLENT TURD)

"Copywritten/So don't copy me", admonishes Missy Elliott uselessly from the palpitating heart of this record. The sample, of course, comes from Missy's 'Get Ur Freak On', last year's bountiful source of inspiration to bootleggers. And no-one has run further with 'Freak' than Kid606, the prolific San Franciscan digital noise brat. The Kid most recently organised the excellent, Missy-obsessed 'Freakbitchlickfly' compilation, where he and like-minded mischief-makers gleefully smeared mainstream hits with apocalyptic programming and stupid fart noises.

This album is, essentially, more of the same: other people's records sped up and cut up, intersected with ragga, overcome by screees of sound. "All songs not written by Kid606" reads the disclaimer; indeed, the Kid's reply to Missy comes as he mangles her words, time-stretching the sample into a playground taunt: "Copy me/Copy me/Copy me/Coooppppyy meeeeeeeeee". That's on 'Never Underestimate



The Value of A Holler (Vipee Pee Mix)', which also includes Missy producer Timbaland's work on 'Ugly' and 'Big Pimpin'', plus A-ha's 'Take On Me' and 'Sweet Leaf' by Black Sabbath.

Kid606 doesn't graffiti over pop out of disgust – in fact, quite the opposite. Half the fun here is in spotting the easy references, then marvelling at his audacity. The other half, of course, is dancing like you're on ECT to the Kid's breakneck gabba'n'bass, finding it unexpectedly laced with Bikini Kill's 'Rebel Girl', or Kylie's 'Can't Get You Out Of My Head'. Or even Radiohead's 'Creep', whose "I don't belong here" refrain is repeated as the record closes, becoming more unhinged and alienated than even they intended. A soundtrack of our lives, and no less.

**Kitty Empire**

7



On the Kid's A-list: Kylie and (below right) Jay-Z



## HOT ROD CIRCUIT

**Sorry About Tomorrow**

(VAGRANT)

**Threadbare US Indie**

Hot Rod Circuit are signed to the so-hip-it-hurts Vagrant label in the States, which makes them labelmates of Saves The Day, Dashboard Confessional and The Get Up Kids. Unfortunately for the Connecticut-based outfit, that's where comparisons with today's emo trailblazers end.

Yes, they've got impeccably underground credentials (MTV play, indie record deal, retarded emotional capacity) and lyrically they wear their broken hearts proudly on their long-sleeved T-shirts, but there are barely enough tunes here to sustain a decent EP, never mind an LP. 'The Pharmacist' is OK in a theme-to-every-teen-TV-show-ever kind of way, and 'At Nation's Mercy' sounds like The Cure. 'Knees' is the only true highlight, a twisted road movie of a tune. Otherwise, 'Sorry...' isn't good enough.

**Imran Ahmed**

4



## JUNKBOY

**The Dynamics Of Modern Communication**

(MOSHI MOSHI MUSIC)

**Krautrockers hit mellow gold, gently**

Post-rocking Junkboy have been releasing quietly acclaimed EPs since 1999. This debut LP finally settles the Southend quartet's amorphous hybrid of lo-fi whimsy, pastoral loungecore and semi-instrumentalism somewhere deep inside the chill-out zone at some imaginary All Tomorrow's Parties, where hard edges have been abolished and amniotic drift is obligatory. Mellow glide is the defining tempo, but with more phased guitars and dubby trumpets than old-skool trip-hop, and a droll line in titles like 'Ikea' and 'I'vebeenlooking@u4solong'.

The overall effect? Like being stoned, putting a glass to the wall and hearing Gorillaz trying to soundtrack a '60s French spy film next door. And hey, we've all had nights like that, right?

**Stephen Dalton**

6



## KIKO

**Midnight Magic**

(GOODLIFE)

**Incredible French disco**

When Miss Kittin called her hometown Grenoble "the French Detroit" in *NME* last year, she was referring to its cluster of prodigiously talented techno artists such as The Hacker, his pal Vitalic, and Kiko. Kiko's debut, 'Midnight Magic', is the finest modern disco album *NME* has heard since Daft Punk's 'Homework' rewrote the rulebook.

Like the Parisians, Kiko quotes fluently from dance music's canon, blending, in 'Monique' and 'Burn Out', the melodic genius of Giorgio Moroder with fierce Detroit techno and Italo-disco playfulness to fashion his own distinctive sound. It's increasingly hard to be original when writing for the dancefloor, yet Kiko's masterful electro-tech formula provides 14 tracks of sheer synthetic pleasure, making this a classic of its kind.

**Piers Martin**

9



## MY RUIN

**Blasphemous Girl**

(SNAPPER)

**All your favourite My Ruin tracks**

As this greatest hits compilation shows, if ever a band was destined to gallivant around Ozfest, it was My Ruin – their fondness for sacrilege only matched by their delight in S&M guitars. It's all too easy to put their failure to conquer the world down to the genre's inherent sexism – frontwoman Tairrie B is a nervous breakdown in fishnets – and while on paper that should appeal to rock teens, men in masks and beardless boys are probably less of a sexual threat.

Without such injustices, Tairrie would probably have nothing to sing about. The gender politics can make Girl Power look like *The Female Eunuch* – but tracks like the Lydia Lunch crunch of 'Terror (Trilogy Edit)' rock on their own terms, and all over everyone else's too.

**Victoria Segal**

7



## LINCOLN

**Mettle**

(NARWHAL)

**Americana, London style**

Speared on the musical skewer that links the midnight ramblings of the Tindersticks to the pastoral elegance of Velvet Underground genius John Cale's 'Paris 1919', Londoners Lincoln have self-effacingly described their English riposte to the Americana of Lambchop and Ryan Adams as 'Anglicana'. They've got half a point. Certainly, a cynic could dismiss 'Mettle' as more unhappy music for 20-somethings, but that would be to understate the musical invention that underlies Lincoln's languid muse.

Alex Gordon and Tracy Van Daal trade vocal lines like some septic Beautiful South spin-off, and in a spirit of adventure that recalls the Delgados, they come up with more than a few gloriously low-key ballads – not least among them the folksy 'Common Ground'. A thing of understated beauty.

**Jlm Wirth**

7



## THE REINDEER SECTION

**Son Of Evil Reindeer**

(BRIGHT STAR RECORDINGS)

**Scottish indie mafia returns**

Sometime Snow Patrol mainman Gary Lightbody has once again assembled his raggle-taggle bunch of Scottish indie music leading lights for another punt at immortality. And while recording with members of every outfit north of the border – including Idlewild, Mogwai, Arab Strap, Belle & Sebastian and Teenage Fanclub – suggests a parochial collection tailor-made for fey, big-sweatered indie kids, almost by accident Lightbody has created a subtle gem.

Tracks like 'Grand Parade' and 'Your Sweet Voice' are expansive, mournful and lead you along through the space and suggestion between the notes. This is a record that could easily have sounded like self-referential sludge. Instead, it's ramshackle and real. A deceptive delight.

**Paul McNamee**

6



# THE NME CRITICS SINGLES

PETER ROBINSON

VICTORIA SEGAL

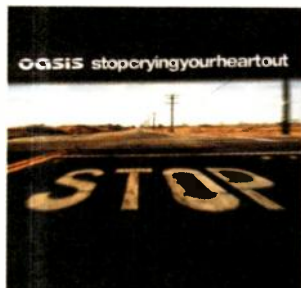
PAT LONG

ALL SINGLES REVIEWED ARE RELEASED MONDAY JUNE 24, 2002.

## OASIS Stop Crying Your Heart Out

(BIG BROTHER)

Oh, good. It's another of Oasis' motivational therapy songs, the kind of platitudinous ballad where Liam tells us to hold on, not to be scared, you can't change the past and so 'inspirationally' on. Not only is self-help from the Gallaghers a bit hard to swallow, but after the reheated blood of 'The Hindu Times', it's mildly disappointing, treading the lukewarm waters around 'Don't Look Back In Anger'. In the sober light of day, it's not really but a lachrymose slur through the Big Noel Book Of Emotional Clichés, but you just know that come closing time, it could make a breeze block cry. And there lies Oasis' eternal magic, damn them. **(VS)**



## THE SPACE COWBOY I Would Die 4 U

(SOUTHERN FRIED)

In case you were wondering, that peculiar noise you've been hearing every time you've opened the window over the past month has been the distant honk of the tune siren heralding the arrival of the first house colossus of the summer. In 2002 the honour falls to The Space Cowboy and this Prince-whipping banger, gushing along with the melancholic chime of Roger Sanchez's 'Another Chance' and some mighty, heartstopping hangy bits. It falls about 12 centimetres (coincidentally, Prince's actual height) short of being genius, but 'I Would Die 4 U' is the best excuse to turn purple since ecstasy. Spring has now left the building. **(PR)**



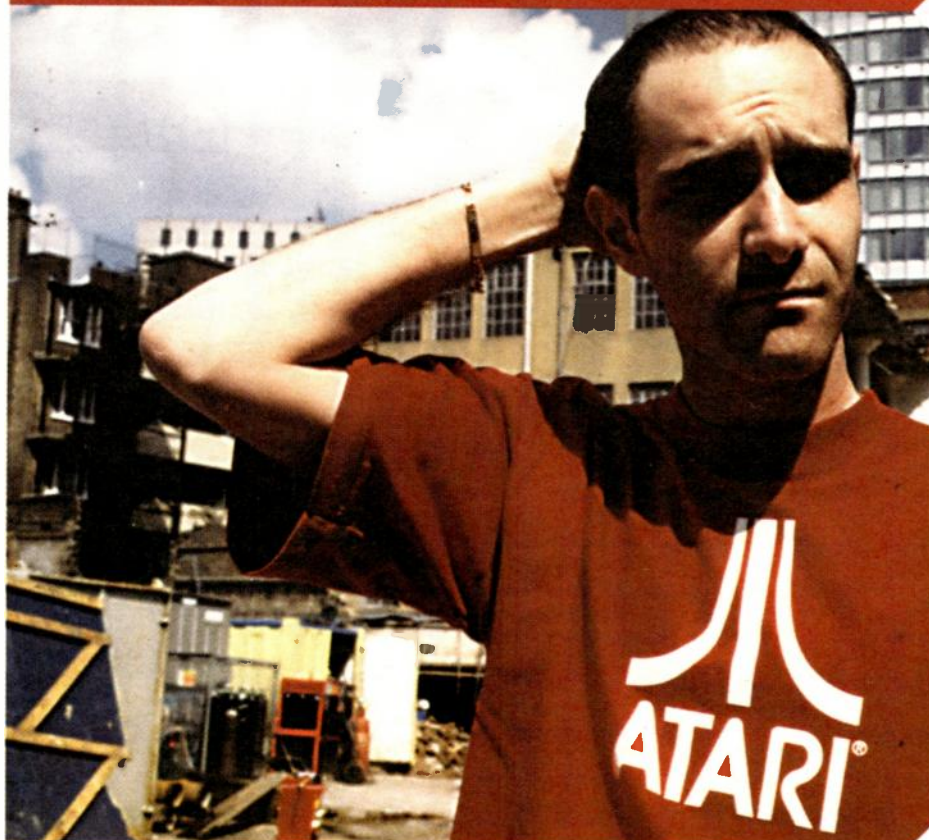
## BOX CAR RACER I Feel So

(MCA)

Or 'Dude, Where's My Tune?' as it will be known by those who prefer their bozo-pop fun-dappled and interesting rather than over-earnest and cobblers. Box Car Racer is, of course, the 'brainchild' of Blink-182's Tom DeLonge and Travis Barker, who have skipped off to see the Wonderful Wizard of Emo, leaving The Other One and, evidently, their sense of mischief, sitting at home looking at their shorts. The results are light on penis-obsessed asininity and heavy on 'introspection' ('I wish I was smart', squeals DeLonge, optimistically) and thus slightly better than anything by Blink-182. But then, so is getting your face chewed off by pigs so, really, it's not that big a deal. **(SDem)**



## SINGLE OF THE WEEK



## VITALIC Pony EP

(INTERNATIONAL DEEJAY GIGOLOS)

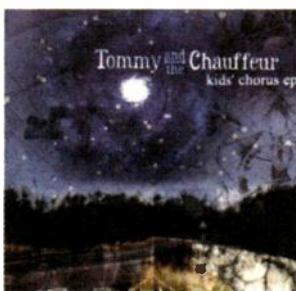
If you only buy one dance record this year, buy this – twice – because you'll wear out the first copy from playing it so much. It's that good. Vitalic is Dijon producer and Citizen Records chief Pascal Arbez, and the 'Pony EP', his worldwide club-conquering debut, boasts four tracks of ecstatic Daft Punk-meets-The Stooges champagne techno, at least two of which, 'Pony 1' and 'Pony 2', are inspired by those miserable ponies you see at funfairs. Add 'You Prefer Cocaine's disco Bon Jovi hedonism and the scuzzy euphoria of 'La Rock 01' and you have one of the most striking – and whistleable – singles in years. **(PM)**



## TOMMY AND THE CHAUFFEUR Kids' Chorus EP

(BOOBYTRAP)

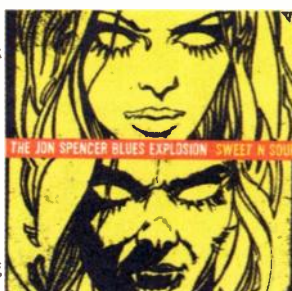
None of them is called Tommy. They are not chauffeurs. They cite Sigur Rós, The Cure and DJ Shadow as influences while carefully avoiding mention of a certain critically adored Oxford band who use a similar blend of processed rhythmic murk, shimmering guitar textures and aching falsetto vocals. OK, so being hailed as the Welsh Radiohead is hardly a laudable ambition, but TATC drift into similar deconstructed soundscape territory with unforced style and passion, their guitars swooping and decaying, their voices a ghostly choir of desolate croaks and dying falls. Four songs, one spectral waltz, no filler and no waffle – just plenty of luminous promise. **(SD)**



## JON SPENCER BLUES EXPLOSION Sweet N Sour

(MUTE)

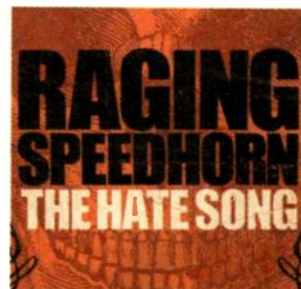
After the success of The White Stripes, Jon Spencer looked set to clean up. This was, after all, the man who single-handedly reintroduced the blues to a generation of MTV-fed white college rock mooncalves. Sadly, however, he dropped the ball by releasing an album full of songs just like 'Sweet N Sour', a jaunty piece of JSBX-lite that forsakes the innovation of previous outings in favour of drearily straightforward rock'n'roll. Whatever. Much better, however, is B-side 'Maureen', an eerie slab of lowdown'n'dirty swamp blues that sounds like it's just learnt to walk after emerging from the primeval soup. Indeed, 'Maureen' is so unevolved you can practically hear drummer Russell Simmins' knuckles scraping on the floor. **(PL)**



## RAGING SPEEDHORN The Hate Song

(ZTT)

In an ideal world, the Speedhorn would be the Chris Morris-style joke band that their name suggests, and 'The Hate Song' would be a triumphant disco stomp. But alas, the latest single by these Corby metalheads and self-styled "bunch of c—s" simply rages and roars over angry guitar sludge, railing incoherently against their shitty lives and occasionally threatening violence. With even less irony than Fred Durst, the 'Horn are as subtle as a turd sandwich and half as tasty. Beneath their bullying bravado, of course, they will inevitably be needy and insecure. When they relax enough to admit it, they might make interesting records. **(SD)**



## MINT ROYALE Anything

(FAITH & HOPE)

Having crafted some of the cheesiest musical crimes of the novelty big-beat boom, including a wretched mix of Terrorvision's 'Tequila', few would have expected this Manc duo to still be making records in 2002, never mind tunes this effortlessly charming. Their tender link-up with Lauren Laverne on 'Don't Falter' signalled a progression towards leftfield duets in the Chemicals/Jaxx mould. But for the moment, this limited edition house thumper is their best and most club-friendly yet, an uplifting nu-disco stomp which reminds NME of hazy sunrises on the terrace at Pacha in Ibiza – and we've never even been to Ibiza. Boom boom. **(SD)**



## SEAFOOD/JETPLANE LANDING Pleasurehead/What The Argument Has Changed

(INFECTIOUS)

With Fischerspooner steaming up windows with their sexy glam cabaret and The Mars Volta being mad and jazzy with their mad-jazz magnificence, it's a wonder this sort of ambition-free indie arse still goes on. But goes on (and on and, indeed, on) it evidently does, like a suppurating rash that smells suspiciously like 1994. The two Seafood songs sound like Seafood songs always do (Sonic Youth falling asleep) while Jetplane Landing's 'efforts' are a bit rockier, like a GVSF fan being pelted with gravel. Unless you're a lunatic or Lamacq, you will rather chew on a tinker's truss than have anything to do with this appalling record. **(SDem)**





## ELVISS SKP/City Stains

(PLUMMIT)

Low-grade punk shambollocks from a kerfuffle of greasy London ne'er-do-wells who lurch and scratch like they've got UK Subs down their briefs. There's undoubtedly kudos to be earned from such a heroic refusal to accept that it's no longer 1977, but really, what's with that name? Irony? Humour? An attempt to fool dyslexic/myopic Elvis fans into believing your racket is genuine King 'product' and is thus purchased in its zillions? Expect similar singles by Prince and David Bowiee forthwith. **(SDem)**

ELVISS

## LIQUID PEOPLE VS SIMPLE MINDS Monster

(DEFECTED)

Among those who run house music, half an idea is often hailed as a stunning sonic revolution – as opposed to rock music, where a quarter of an idea reheated from 20 years ago usually does the trick. Hence this 'buzz chart' smash. What is this life-changing masterpiece? A little dinky synth sample from 'Changeling' by '80s stadium electro-clashers Simple Minds, looped around a walloping four-four beat. Bosh bosh, lovely job, an inoffensive toe-tapper and just about dull enough to be a huge hit. **(SD)**



## BEN KWELLER EP Phone Home

(679 RECORDINGS)

Wispy-bearded lo-fi strumbling comes in all shapes and sizes, and Ben Kweller's type is so summery and mellifluous you can't help but crack a smile when the screamingly blatant Pavement-isms tumble past in a gentle avalanche of stoner-pop reference points. Kweller sounds like a naturally witty songwriter, but he can veer dangerously close to Ben Folds-like egghead smugness, while the sleepy charm of lines like "Don't bother me when I'm watching Planet Of The Apes on TV" sound gratefully kooky kitsch after a few plays. **(SD)**



## BARTH Valentina Tuesday EP

(BOSS MUSIC)

Get you Barth! You've studied anthropology have you? Composed music for TV? And you're French? 'Spose you think that makes you interesting, do you? Well, damn him, it almost does. Steadfastly refusing to live up to national stereotypes by deconstructing the robo-funk of Daft Punk, this one-man cottage industry has spiritually sequestered himself into the East Village with a copy of Beck's 'Mutations'. So this is maudlin, charming, but, alas, not always gripping. Only a qualified bravo then, monsieur. **(JA)**



## LUKE SLATER Stars and Heroes

(MUTE)

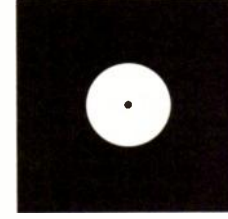
Bald men continue to flock to electronic music like moths around a bonfire, attracted, presumably, by its favouring of technology over aesthetics. As Luke Slater is baldier than most bleep-boffins, this excellent tune is either the result of a reverse Samson-style strength-building exercise or several months in a bunker with Neil Tennant. Either way, it's pop the way the lord intended (synths, proper chorus, lots of whooshing) and it deserves to live at Number One forever. Hirsutes you, sir. **(SDem)**



## LEILA Space Invaders Need A Resolution

(MP3)

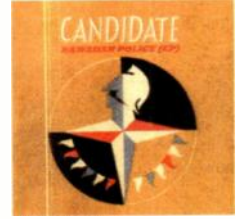
Tucked away on the web for a few months now, but sounding more relevant than ever, 'Space Invaders...' finds this prodigious Rephlex affiliate and friend-of-Björk fusing the sinister bassline of I-F's 'Space Invaders Are Smoking Grass' and the somersaulting vocals of Aaliyah's 'We Need A Resolution' into one unstoppable whole. Bootlegs are dead, you say? Well, hell, so is the singer: a fact that adds a gloriously macabre edge to this slice of sweetly-illegal electroclash. This, and much more from [leilamusic.co.uk](http://leilamusic.co.uk). **(LP)**



## CANDIDATE Hawaiian Police EP

(SNOWSTORM)

Joel and Alex Morris are obsessed with cult '70s horror flick *The Wicker Man*. As they're planning a documentary about the film, in addition to an album influenced by its soundtrack, you might expect some howling musical madness, but instead, like a mute in a soundproof box, Candidate are quiet. So, garnering comparisons to Turin Brakes, these are four tracks of lovingly observed stillness, folksy tunefulness and stirring dark undercurrents. As smartarses always say, it's the quiet ones you have to watch out for. **(JA)**



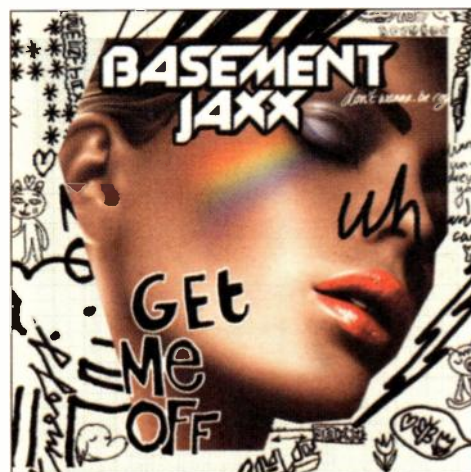
## STAPLETON Icy You

(GRAVITY)

Guitars so swollen they've probably got elephantiasis. Singing so airy you could use it to dry your hair. Plotted slap-bang in the middle of the Weezer/Ash power-pop map, this blast of summery loveliness comes from a band who, being Glaswegian, should really be twee-hugging panty-waists rather than Granddaddy without the beards. 'Icy You' is also, at barely two minutes, very short, leaving us time to ruminate on the scarcity of such charm in today's pop paddock and subsequently feel a vague sense of despair as a result. **(SDem)**



# ESSENTIAL NEW SINGLE



## BASEMENT JAXX

### Get Me Off

- At last the Jaxx get round to releasing the best track from their stunning *Rooty* album
- CD1 includes a club remix of the track by the boys themselves and brilliant mix of *Broken Dreams* by Los Amigos Invisibles
- Extra tracks on 12" and CD2 include the Superchumbo remix and the reworking by electro-art terrorist Peaches

WHATEVER TURNS YOU ON

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## QUEEN ADREENA Pretty Like Drugs

(ROUGH TRADE)

With their neo-industrial clamour and top-notch spook-poetry, Queen Adreena sound like what Tool think they sound like, but what Tool couldn't sound like even if they replaced their stupid singer with a cool lady robot and their aimless guff-goth rumble with actual tunes. Their splendid doom-pop is, thanks to Katie Jane Garside's unearthly warble, genuinely unnerving and should thus be pumped into nu-metal's oxygen tent until Papa Roach and co agree to start being interesting. More power to their mad goth elbow. **(SDem)**



## SOON THE DARKNESS Cut Through The Cross Section

(WAKUSEI)

Leading lights of the burgeoning UK screamo movement (think post-hardcore dynamics meets Joy Division meatlocker ambience and post-punk sonic innovation), this London quartet's debut sounds like it was recorded on a fucked dictaphone and is all the better for it. Singer Tim sounds like Ian Curtis on a bed of nails, while the rest make a racket like Sonic Youth falling down a flight of metal stairs. Ignore the fact that their name can be abbreviated to the unsavoury STD, and revel instead in their dark genius. **(PL)**



## REVEREND PIKE Uglier And Less Able

(YOUTH CLUB TAPE CLUB)

Purveyors of the kind of defiantly lo-fi scratchiness beloved by John Peel, Reverend Pike are a throwback to the days when indie was just that and bands nationwide recorded whole albums of sarky poetry in their garden sheds for the cost of a four-pack of lager. The stop/start guitars bristle with budget-garage ADD, while the screechy spirit of The Slits is evoked on 'Dead Horse'. 'Uglier And Less Able' is quite possibly an acquired taste, but one that you may well come to love. **(PL)**



## BEVERLEY KNIGHT Gold

(PARLOPHONE)

As Trevor Nelson would doubtless tell us, Bev is the UK's premier soul star. In reality this means little other than she often speaks of herself in the third person and her last hit 'Shoulda Woulda Coulda' was passably pleasant. This isn't. In fact, this smoothly plinky-plonk piano groan is so dull it proves these days soul is more a generic template than a spiritual state. All about finding yourself, that's probably the most productive way of using these four minutes, but have some sympathy – she recently toured with Jamiroquai. Poor girl. **(JA)**



## SNOWBLIND Easy Girl

(INDEPENDIENTE)

Punk rock, ridiculous trousers and poodle haircuts might be back but, like a tenacious cockroach, traditional indie refuses to die. Snowblind – who know Orange Juice is not just a sugar-rush free version of Sunny Delight, but also a rather fine guitar band of yesteryear – are such a beast and this is full of jangly guitars, parping horns and fey melodic charm. Anyone old enough to remember anoraks being briefly cool will love it, although that won't be enough to stop the punka renaissance queuing up to relieve Snowblind of their dinner money. **(JA)**



## WILT Distortion

(MUSHROOM)

Wilt have recently finished playing live with Sum 41, and soon kick off another tour with My Vitriol. But it's not all bad, since 'Distortion', their 84th single, marks a bit of a high point in their most-people-would-have-gone-back-to-working-in-Kwik-Save-by-now length career. Fuzzed-up guitars, Cormac's strident as you like roar, a chorus that does that kinda soary thing, it's all here really. So, the time is now for the band they're all calling the Irish Idlewild. And – hey! – you can see them out on tour with the Vitriol! Hang on... Come back! Oh well. **(PR)**



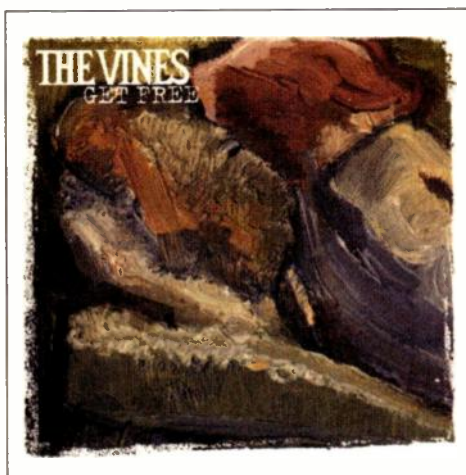
## ANTI-POP CONSORTIUM Ghostlawns

(WARP)

Electronica soundclash scenes abound, as NYC rappers Anti-Pop Consortium poise themselves for some hot, sweaty remix action with rhyme poet Mike Ladd and venerable Warp labelmates LFO. Ladd's mix is disappointing: just a bass-heavy overhaul of Anti-Pop's original. But the brilliant 'LFO Rik Waller Mix' holds true to Anti-Pop's spirit of mind-bending disorientation, stripping away the original's sprightly digi-backing and adding muffled electronic roars and stark industrial drones. Check your head: this stuff could cause serious damage. **(LP)**



# HEAR IT ON THE VINE



## THE VINES

### Get Free

- Both *Get Free* and the band's previous hit *Highly Evolved* are taken from the band's hugely anticipated forthcoming debut album
- CD single features the exclusive tracks *Down At The Club* and *Hot Leather* and 7" includes exclusive B-side *Blues Riff*
- See The Vines live at Glastonbury and Reading and on their UK tour at the end of June

WHATEVER TURNS YOU ON

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# LIVE REVIEWS

Edited by Pat Long

## NEW YORK CITY COUP

Wizards of Oz: The Vines make a brief New York debut

### THE VINES

#### New York Mercury Lounge

Barely out of the starting gate and already The Vines' reputation precedes them, thanks mainly to the UK's early enthusiasm. Their New York debut is crammed with industry baldies and savvy next-big-thing watchers, as eager to witness the band's rumoured self-destructive tendencies as they are to see whether or not The Vines' kinetic psychedelic grunge-pop deserves the hype it's been generating. No-one leaves disappointed on either count.

Craig Nicholls' notorious reluctance to get onstage (he's locked himself in dressing rooms rather than do so) doesn't obstruct proceedings, and when The Vines cut through the crowd to silently take the stage, they're dead on time. At first, they don't appear particularly volatile or,

let's face it, terribly exciting. They burn though 'Highly Evolved' and 'Sunshinin'' with maximum volume but minimum enthusiasm, Craig scowling from behind his enviably perfect rock'n'roll haircut like he'd rather be under his bed. Still, his magnetism is such that it's difficult to even notice any of the other band members, who seem to watch him carefully for cues. Their splendid cover of OutKast's 'Ms Jackson' unfolds with a sober, unexpected sadness, but it isn't until the hyperactive vitriol of 'Outtathaway!' – when Nicholls executes equipment-threatening kicks and his voice builds to a bristling rasp – that they hit their stride.

Then, it's rapid-fire revelation – the spine-tingling 'aahs' of 'Country Yard' practically levitating the room, 'Factory's' hook-laden charm inciting fits of spontaneous dancing, 'Mary Jane' unfolding

dizzily like an unexpected mountaintop vista and 'Get Free' crashing around like an angry drunk. Every song both reveals and transcends its influences, elasticating the legacy of Nirvana and The Beatles into thrillingly unforeseen shapes. There's nothing particularly challenging or revolutionary about The Vines' inspired take on rock history, but the breadth of their passion is incredibly gripping. Highly evolved, indeed.

Then, suddenly, it's over. As the lysergic feedback drone of '1969' echoes around him, Nicholls mumbles "thank you... that was shit..." and disappears. The crowd stares dumbly at the stage, so bewildered by the abrupt ending they don't even applaud. After the house lights come up, they hoot and chant for more, but it's too late. The Vines are gone. Whether it was junk food burnout

or mere petulance that prompted Craig's exit, we may never know. Although there is some concern that the band may not be up to the arduous touring and promotion that lies in front of them (they've just announced another slew of US dates and TV appearances), there's also a real sense that The Vines are determined and talented enough to overcome any stumbling blocks. Craig's mercurial tendencies and weird personality glitches only increase the sense that we've just seen something

truly fleeting, purgative and emotionally intense – precisely what music should be.

Tonight, The Vines leave us hungry for more – more music, more explanation, more of that wondrously strange pleasure their music imparts. Their set was

unfairly short and slightly awkward, but they made their point. We'll be hearing more from and about them, very soon. They're about to become extremely important.

**April Long**



...perhaps Craig Nicholls consumed a mad cow burger before going on



# CRYSTAL CHEER!

Bernard Sumner: "hands up who wants some more tear-jerking introspection"

## NEW ORDER

### London Finsbury Park

The omens are not good. The Cooper Temple Clause, a Chris Martin-assisted Echo And The Bunnymen, Super Furrys and Air have struggled manfully to cope with a day of swirling wind and pounding rain, rendering the atmosphere before New Order take the stage for their biggest gig in years disappointingly flat.

Then suddenly the sun comes out, Bernard Sumner belts out 'Crystal's' pounding central riff and it's like the last five hours never happened. They effortlessly knock out a set

which, while including a couple of tracks off last year's so-so comeback effort 'Get Ready', is wisely dominated by a raft of electro classics ('True Faith', 'Blue Monday', a gorgeous 'Bizarre Love Triangle').

But, perversely, the biggest audience cheers (save for a predictable encore run through 'World In Motion') are for the clutch of Joy Division songs smattered throughout the set. It's particularly peculiar to see grown men singing along to every word of 'She's Lost Control', Ian Curtis' still-harrowing depiction of epilepsy. And 'Love Will Tear Us

Apart' has been elevated from tear-jerking introspection into a communal singalong.

Mournful, hedonistic, poignant and life-affirming, New Order are everything a great pop group should be. Tonight's performance is justification enough for their continued presence after 25 years of death, illness, drugs and fighting. Tonight they stopped the rain, but it didn't matter. Everyone is walking on air anyway.

Alan Woodhouse

## INTERPOL

### New York Bowery Ballroom

There's nothing like being in the right place at the right time – even if you have to wait a while for the right time to roll around. When Interpol's blue-black drone first burst out of the New York underground three years ago, they were dismissed as Joy Division-copying no-marks. Now, their danceable but broody post-punk mannerisms dovetail nicely with both the electroclashy '80s revival and the downtown art-rock scene. They're DJing at all the hippest parties and selling out venues to the same faces that haunted early Strokes gigs. It's quite a coup.

Tonight's stark set is certainly arresting. As monotone in voice as wardrobe, singer Paul Banks stands still on the dimly lit stage between his four similarly black-clad cohorts, never so much as nodding at the audience. His icy demeanour is perfectly suited to Interpol's music, which conjures the spectre of Eastern bloc rain and dystopian depression. As the mesmeric repetition of 'PDA' and the smart bass undertow of 'NYC' attest, their sound has now broadened to accommodate whispers of Ultravox, The Smiths and Wire – erasing the last 20 years with a single stroke of synth. Everything new is old again, sure, but it still sounds fantastic.

April Long

## THE 'BURN

### London EC2 Cargo

Every time Noel Gallagher opens his mouth to laud a new band, not-so-fond memories of the gloriously godawful likes of Northern Uproar and Proud Mary are revived. Luckily, however, his recent tips have been winners: first BRMC and now Blackburn's bearded, cocksure The 'Burn.

This latest bunch of northern upstarts open with a vast psychedelic lullaby housing the very sweetest melodies to light the way through the acoustic-based, bluesy-folk implosions that follow. The journey flows with more rocky, yet equally tuneful stompers, borrowing every riff going from 'The Second Coming' to douse us with soulful harmonies, before proceeding to offer up 'Steel Kneel's' gigantic voodoo assault.

However, The 'Burn are at their glorious best when they ditch trad sing-longs like 'Smiling Face' and head for the hills of darkened prog extremity. 'Sally O'Mattress' is an epic masterpiece, crashing torrents of swirling, volcanic basslines over a reserved yet profound McCabe-like guitar. Taking any hype and sticking a hot poker up its arse, The 'Burn prove themselves to be a totally all-consuming live experience. And Noel's future career as an A&R talent scout's not looking too shabby, either.

Andrew Future

## THE GET UP KIDS

### West Hollywood House Of Blues

While the last five years have seen The Get Up Kids blaze a trail for the success of their pop-punk-emo brethren – from New Found Glory to Saves The Day – somewhere along the way the Kids from Kansas have decided to grow up.

You get the impression that The Get Up Kids aren't keen to be playing sappy minor classics like 'Ten Minutes' when they're 40, even though their sold-out three-night residency at the House Of Blues is full of sweaty fans who just want to mosh to the old stuff.

However, though new album 'On A Wire' may be only days old, the crowd sings 'Stay Gone' with as much excitement as oldies like 'Action And Action'. And while there's no excusing power rock ballad moments like 'Wish You Were Here', redemption appears in the roughhouse charm of the Beatles-ish 'All That I Know'. Sure, if the band had kept with the emo programme fame and fortune could be theirs, but as guitarist Jim Suptic sings, 'I'm a loner, a rebel'. We wouldn't want it any other way.

Jason Reynolds

## LUDACRIS

### London Kentish Town Forum

Sometimes, the impossible actually does happen. Two years ago, not even the sharpest

clairvoyant on the block could've foreseen that Atlanta, Georgia would produce the biggest selling African-American artist in hip-hop. And yet it has. And here he is. Ludacris – a mass of contradictions – the fun-loving purveyor of ghetto sex poetry who carries a social conscience. The protégé of ultra-dark Geto Boy Scarface who's also very much his own man.

With the four-strong crew of

lyrical warriors Disturbin' Tha Peace on hand to flesh out tonight's performance and a DJ who seems to be blessed with two right hands, Ludacris nearly blows the roof clean off. The secret of his success lies in a combination of staccato electronic beats and old-fashioned showbiz; obviously hits of the calibre of 'What's Your Fantasy'

and 'Rollout (My Business)' don't go amiss either.

In fact, the only questionable note is struck when some female audience members are invited onstage to ape explicit reggae dancehall moves. But then, any fool knows they do things differently in them southern USA states: Ludacris remains a true product of his environment.

Dale Fadele



Ludacris and his dextrous DJ chum (other right hand obscured)



New Order: busy getting Finsbury Park in motion



# MASTERS AT WORK

Pharrell Williams has New York eating out of his hand. Well, almost

Shay's in 'Tune while (below right) Pharrell, Shay and Chad relax after taking New York

## NERD

### New York Irving Plaza

It's not an everyday occurrence for hit-making producers to step out from behind the mixing deck and put on a show of their own. Still fewer producers venture into music that's radically different from their own productions.

Until this lot, that is. First known as The Neptunes, Chad Hugo and Pharrell Williams were true prodigies, responsible for club bangers like Noreaga's 'SuperThug', Jay-Z's 'I Just Wanna Love U (Give It 2 Me)', and Mystikal's 'Shake Ya Ass'. At an age when most people are still experiencing post-University life-crises, that signature Neptunes sound – crisp beats, stuttering funk and Pharrell's off-kilter falsetto – was plastered all over the radio. But nobody was expecting the ground-breaking 'In Search Of...', the album they released as NERD (an acronym for 'No-one Ever Really Dies').

Tonight, NERD (plus rapper Shay) are playing their debut New York show. It's an important milestone for any act, but the members of NERD seem inordinately relaxed and confident. Maybe it's because the house is entirely packed with a capacity crowd. Or it could be because they feel totally ready and able.

"What we do onstage is kind of the same thing we do in the studio," says Chad. "We'll blast the speakers and jump around. It's just that when we play live, there are people in front of us."

"The thing that I think is really beautiful about these shows is the diversity of the crowds," Shay interjects. "You've got straight alternative heads, hip-hop heads, country fans, whatever."

While NME doesn't notice any ten-gallon hats in the house, Shay does have a point. Irving Plaza, a venue just off Union Square in downtown Manhattan, all dark red walls and baroque couches, looks

like a model UN this Tuesday night. Every race and cultural demographic is represented, from Latino, black and white to skater, hip-hopper, jock and geek.

Backstage, the atmosphere is less *Hammer Of The Gods* rock hog debauchery and more like a Home Counties branch of Rymans employee's picnic. Marketing reps and publicists mill about, while the celebrity count consists only of wild-haired R&B ingenue Kelis. For a few minutes the suits' quaffing of complimentary beer is soundtracked by Kelis singing quietly under her breath as she does her make-up in the mirror.

NERD take the stage with Pharrell giving the brief, obligatory "it's good to be in New York" spiel, and they're off, busting directly into album highlight 'Brain', a confused ode to getting head. The set has an infectious energy, lapsing only occasionally into funk-rap clichés. Backing band Spymob mostly keep it tight,

shunning opportunities to meander off into self-indulgent jamming. When Kelis reappears to rock her Neptunes-produced track, 'Popular Thug', the crowd goes through the roof, pumping fists in the air and (shock of shocks for usually aloof New York crowds) dancing.

After the set, an ecstatic Shay reflects on tonight's audience. "It's overwhelming to look out into the crowd and you can't even finish half your verse without them singing over you." Meanwhile, Chad is busy thinking about the state of American music: "It's hard to mix genres," he says. "Corporations have drawn lines to package music. It's like, when you buy a Quarter Pounder, you know you'll get a Quarter Pounder. What we're trying to do is make some tailor-made sushi for everybody."

Jesse Pearson



# SOLENT SAVERS!

## ISLE OF WIGHT FESTIVAL Newport Seaclose Park

The last time the Isle Of Wight hosted a music festival, 600,000 naked stoners camped out for six days to blast their minds to Hendrix, Dylan and '69's hairiest. This year, it's a bit more like the Craggy Island annual fair: six food stalls, one bar, adverts for the local ferry service and a first aid tent that remains empty all day. Compared to V's rampant commercialism, it's a quaint, relaxing, almost civilised way to behave.

**THE CORAL**'s jaunty Little England psychedelia slots into this environment perfectly, while **HUNDRED REASONS** wise up quickly by dedicating 'Falter' to their guitarist's mum and dad for their wedding anniversary. The assembled boating types and ageing hippies nod in approval.

**STARSAILOR**'s advert rock fits as snugly as Texas in Chelmsford and when their singer James Walsh announces that "British is best, buy British", everyone roars their approval. But it's **ASH** who kick the festival into a higher gear with hilarious fake American accents and a set that's joyous, invigorating and outrageously sexy.

**THE CHARLATANS** are off the stage the second they've played the last note of 'How High' and Tim barely utters a word beyond "this one's called..." all night, but even an autopilot greatest hits set from The World's Most Life-Affirming Festival Band is packed with moments to cherish. 'A Man Needs To Be Told' is slow, sweet and breathtaking, 'Tellin' Stories' a sly, seductive tease. "Better than Dylan," reckons Tim. Not hard, but an achievement nonetheless.

Ian Watson

## FESTIVAL RATING

BANDS 70%

ATMOSPHERE 50%

WEATHER 30%

TOILETS 75%

Wight here, wight now:  
The Charlatans rise  
to the occasion

V good: Tim  
Wheeler of Ash

The IOW massive:  
marauding Hawkwind  
fans absent, this year

## RIVAL SCHOOLS Bristol Fleece & Firkin

Looks like the youthful anger which fuelled Rival Schools' lynchpin Walter Schreifels' past bands - Quicksand and

Gorilla Biscuits, as if you needed reminding - has long since dissipated; tonight he just can't stop beaming as he bounces around the stage.

Maybe it's because the first

date of Rival Schools' biggest UK headline tour so far feels like a valediction. Their sturdy post-Nirvana rock, spruced up with a side order of indie jangle and emo dynamics, very obviously means a lot to

most of the people here: tonight 'High Acetate' and 'Good Things' are received like anthems.

Because the band spend most of the set tearing from one song to the next at thrillingly high velocity, however, there's a slight danger that it might all start to sound a little formulaic. As a result, the most

rewarding moments come when Rival Schools fuck with the formula, allowing dubwise basslines to coil themselves around slower numbers like 'World Invitational' and 'Everything Has Its Point'. The spacious dynamics of these tunes offer a respite from the wall of guitar noise which dominates elsewhere, hinting at what the band are capable of.

Some of the LP 'United By Fate' suffered from sounding too polished, but tonight Rival Schools strip the stadium rock gloss from their sound, allowing the songs to unravel and reveal their genius. Future strop-rock classic 'Used For Glue' sounds particularly immense tonight, provoking more lunatic grinning from Walter. He has, after all, got every reason to be pleased.

Olly Thomas

## MACY GRAY London Brixton Academy

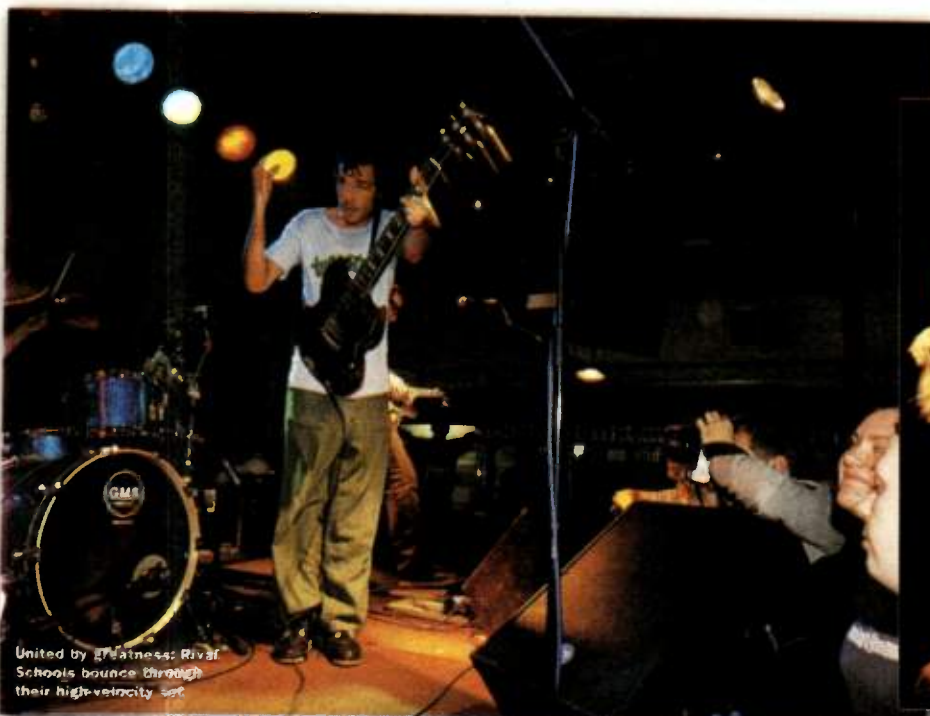
Macy almost called in sick tonight. She was, she says, screaming so loudly that she

almost lost her voice. Then Naomi Campbell called, and managed to talk her round. Eh? For a start, surely almost losing your voice constitutes a daily warm-up exercise if you happen to be Macy Gray. Secondly, how wild must one's diva tendencies actually be if it's Naomi Campbell who talks you out of your strop?

Well, wild enough to spunk away 'I Try' as your first song, it would appear. This would be fine if the rest of Gray's oeuvre was a little less drab. As it is, the songs only rarely match Macy's charisma, glamour and nifty red wig/tartan suit combo, while the show itself only comes alive when Macy herself runs riot. Her hair explodes like an airbag as the wig comes off, she rolls on the floor while someone goes through song words on a flipchart and then she wipes her nether regions with a towel and hurls it into the audience.

Tonight Macy Gray is at her absolute Maciest and it's a thundering success. But the tunes? Well, perhaps they just called in sick.

Peter Robinson



United by greatness: Rival Schools bounce through their high-velocity set





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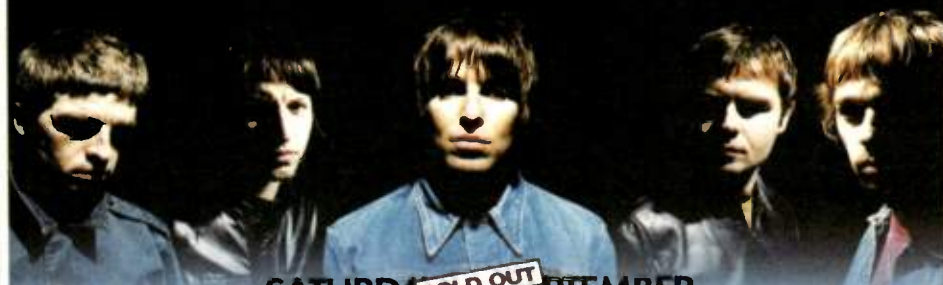
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metropolis music by arrangement with coda present

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plus guests  
**UNWRITTEN LAW**

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**EXTRA DATE DUE TO DEMAND**  
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A Metropolis Music presentation by arrangement with Primary Talent International



## MANU CHAO

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PLUS GUESTS  
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with very special guests

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**Saturday 20th July**  
**WOLLATON PARK, Nottingham**  
Tickets: £25.00 in advance (subject to a booking fee) Gates Open: 11:00am Tickets From ROCK CITY Nottingham, Way Ahead,  
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www.distortion2002.com

**DISTORTION2002 AFTER SHOW ALL-NIGHTER** Saturday 20th July / 8.30pm - 8.00am / £5.00 on the door  
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**CORNERSHOP**  
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Beaches a stone's throw away!  
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Fila Brazillia Dj's  
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Lemon Jelly  
Jacques Lu Cont  
Das Pop  
+ more dj's and local acts

**21 Sunday**

**OASIS**  
**MERCURY REV**  
**THE SOUNDTRACK**  
**TIGA** **OF OUR LIVES**  
Ladytron  
Millionaire  
The Airwaves  
Neil's Children  
Atom Rhumba  
Alex Cooper  
Mastretta  
Jeff Automatic  
+ more dj's and local acts

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**THE DAMNED**  
12th July

**THE HIVES**  
12th July

**IGGY POP**  
13th July

**GREEN DAY**  
17-18th July

**MY VITRIOL**  
19th July

**BRYAN ADAMS**  
20th July

**MARK KNOPFLER**  
23-24-25th July

**MEATLOAF**  
24th July

**THE CURE**  
27th July

**SEX PISTOLS**  
27th July

**V2002**  
17-18th Aug

**READING FESTIVAL**  
23-24-25th Aug

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**BUSSETTI+HOOVER**  
**RIPE**  
**MY PET JUNKIE**  
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| 16 | Nottingham Royal Centre | 0115 989 5555 |
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SAT 3<sup>RD</sup> & SUN 4<sup>TH</sup> AUGUST



SUNDAY 4<sup>TH</sup> AUGUST **ESSENTIAL ROOTS DAY**

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19th, 20th,  
21st July 2002

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MAIN STAGE

## Jools Holland

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ALADDIN'S CAVE STAGE

**HANDSOME FAMILY • X HAWKWIND**  
**EZIO • JOHN OTWAY • KEITH DONNELLY**

DANCE TENT

**ARTHUR BAKER • BEZ (From the Happy Mondays)**  
**RICHARD NORRIS (From the Grid)**  
**ANDY CHATTERLEY (Wired Hi-Fi)**  
**CRAIG CAMPBELL (Gatecrasher)**  
awayTEAM

UNSUNG HEROES STAGE

**KID GALAHAD • FRB • OPUS • ENERTIA**  
**HOTEL LOUNGE • JELUTONG • CARETAKER**

**Saturday 20th July**  
MAIN STAGE

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MERCURY REV

ROLF HARRIS

**NEW MODEL ARMY • BILLY BRAGG & The Blokes**  
**DEAD MEN WALKING • BIG DADDY MOOCHIN**

ALADDIN'S CAVE STAGE

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DANCE TENT

**808 STATE (DJ's) • MISS TYSON • DEADLY AVENGER**

UNSUNG HEROES STAGE

**REUBEN • ANTONIA • MOSES • FRAID • PUSCHA**  
**KOALA • THE MIGHTY 590 • BLUEDOG**  
**THE ITCHY TITS • ADARMA • AUBREY LEMMON**

**Sunday 21st July**  
MAIN STAGE

## PRETENDERS

ECHO & THE BUNNYMEN

**PAUL YOUNG & Los Pacaminos**  
**GLEN TILBROOK • 3 MEN & BLACK**

ALADDIN'S CAVE STAGE

## STRANGLERS

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**TIM ROSE • CUREHEADS • JOYCE GANG**

DANCE TENT

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or via [TICKETBANK.CO.UK](http://www.ticketbank.co.uk) 01702 345050 or via Stargreen: 020 7734 8932 or via Guildford Civic: 01483 444555

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# The Flaming Lips

Plus special guests

Bob Mould  
David Kitt  
GOLDRUSH  
Cane 141

July

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| Tue 02 | Edinburgh Queens Hall**        | 0131 668 2019        |
| Thu 04 | Birmingham Alexandra Theatre** | 0870 607 753         |
| Sat 06 | Sheffield Leadmill**           | 0845 300 4050        |
| Sun 07 | Manchester University†*        | 0161 832 1111        |
| Tue 09 | Cambridge Junction†*           | 01223 511511         |
| Wed 10 | London Astoria†* - sold out    | 020 7344 0044        |

†\*\* indicates which special guest/s appearing  
The Flaming Lips new single 'Do You Realize?' out on 5th August and  
brand new album 'Yoshimi Battles The Pink Robots' released July 15th 2002.  
New Bob Mould album 'Modulate' available in stores now. David Kitt's album 'The Big Romance' available now

# minutemanlive

Thu 20 June PETERBOROUGH: Met Lounge

Fri 21 June CHELMSFORD: Army and Navy

Sat 22 June BATH: Niles

Sat 29 June GLASTONBURY FESTIVAL: New Band Tent

Thu 04 July STOKE: Sugarmill - sup. Soundtrack Of Our Lives

Fri 05 July WOLVERHAMPTON: Little Civic

Sat 06 July COVENTRY: Colosseum

Mon 08 July LEEDS: Cockpit - sup. Soundtrack Of Our Lives

Tue 09 July MANCHESTER: Roadhouse

Tue 10 July LEICESTER: Charlotte - sup. Soundtrack Of Our Lives

Wed 11 July NEWPORT: TJ's - sup. Soundtrack Of Our Lives

Tue 16 July CAMBRIDGE: Junction - sup. Mercury Rev

Wed 17 July NORWICH: UEA - sup. Mercury Rev

Fri 23 July LEEDS FESTIVAL

Sun 25 Aug READING FESTIVAL

BIG BOY new single released on 1 JULY 2002  
available on CD1/CD2 and 7" Vinyl

[www.minutemanmusic.com](http://www.minutemanmusic.com)

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(plus 30 July, 1 & 5 Aug)

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SAT 13 ALLISON MOORER & tour support

SUN 14 EDWYN COLLINS & VINNY PECULIAR

SUN 15 BILL JANOVITZ (Buffalo Tom) & SALT FLAT

MON 16 ROBERT FISHER WILLARD GRANT CONSPIRACY

TUE 17 HAWKSLEY WORKMAN

WED 18 & THE WOLVES & MICKY GREANEY band

THU 19 McALMONT & BUTLER & PINA & BAZ

FRI 20 JOSEPHINE ONIYAMA & ELIE & ROY & JOELLE O'NEAL

SAT 21 ROBYN HITCHCOCK & MUNDY

SUN 22 MICKY GREANEY & KATELL KEINEG

MON 23 LLOYD COLE & LOUIS ELIOT (Rialto) & EMERALD

TUE 24 DAR WILLIAMS & TIFT MERRITT & DAMIEN RICE

WED 25 HEATHER NOVA & SANDY DILLON & MERZ

TUE 26 RODDY FRAME (A.Camaral) & HE & LONESOME & SILVERMAN

TUE 27 JOSEPH ARTHUR & JACOB GOLDEN & KNOX & BARK

AUGUST

THU 01 GEMMA HAYES & JAMES YORKSTON & CHRIS TYE

MON 05 THE BE GOOD TANYAS & JEREMY WALSH

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biffy clyro hell is for heroes

+THIS GIRL +KINESIS

THUR 18TH JULY £8ADV

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JUNE

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14 Nottingham, Boat Club

15 Sheffield, Leadmill

17 Glasgow, King Tuts

18 Manchester, Roadhouse

19 Leicester, Princess Charlotte

20 London, ULU

21 Brighton, Pavillion

22 Cardiff, Barfly

JULY

2 Edinburgh, Queens Hall  
supporting The Flaming Lips

4 Birmingham, Alexander Theatre  
supporting The Flaming Lips

6 Leicester, DeMontford Hall  
(Summer Sundae)

8 London, Dingwalls  
HEADLINE DATE  
FOR TICKETS PHONE  
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9 London, Electric Ballroom  
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27 London, Royal Festival Hall  
(Bowie's Meltdown)  
supporting Mercury Rev

28 Glastonbury Festival

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PARADE. CORNELIUS. FELIX DA HOUSECAT DJ. LOW. RICHARD  
HAWLEY. RÖYKSOPP. SUPERGRASS. LOS PLANETAS. GUS GUS  
(LIVE). SUPER FURRY ANIMALS. THE REINDEER SECTION.  
BLACK REBEL MOTORCYCLE CLUB. ARTIST UNKNOWN.**

**ALEX GOPHER DJ. AROAH. AUSTRALIAN BLONDE. BEACHWOOD SPARKS. BEEF. BONDAGE.  
CARROTS. CASSINO. DELUXE. DEPARTURE LOUNGE. DOMESTIC.  
EL DIABLO EN EL OJO. EL HOMBRE BURBUJA. FINE!. HAVEN. I AM KLOOT. JOSEPH  
ARTHUR. KID LOCO (LIVE). LE HAMMOND INFERNO DJ'S. MAGA. ME ENVENENO DE  
AZULES. MERCROMINA. MIGUEL MIGS. MISS KITTIN AND THE HACKER (LIVE). NEIL  
HALSTEAD. NO NEO. NOSOTRÀSH. OCTUBRE. POLAR. RICARDO VILLALOBOS DJ.  
«RINÔÇÉRÔSE». SLAM (LIVE). SUPER COLLIDER. TELEPHUNKEN (LIVE). THALIA ZEDEK.  
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FRIDAY 2ND  
NAKED MUSIC NIGHT  
LIVE PETALPUSHER -  
DJ MAURIZIO AVILES -  
DJ ANDY CALDWELL -  
DJ AQUANOTE

**SATURDAY 3RD**  
INTERNATIONAL DEEJAY  
GIGOLO'S NIGHT  
FILLIPPO NAUGHTY  
MOSCATELLO LIVE -  
SAVAS PASCADILUS DJ -  
TRAXX DJ -  
ZOMBIE NATION LIVE

**SUNDAY 4TH**  
TUMMY TOUCH NIGHT  
ORGANIC AUDIO LIVE -  
TIM "LOVE" LEE LIVE  
SOUNDSYSTEM -  
SOUVENIR LIVE -  
TUTTO MATTO DJ

**CHILL OUT**  
FRIDAY 2ND  
NEN  
AKASHA  
CNÖD - RADAR  
COEVAL  
ALEMANIA MINIMAL PRESENTS:  
SCAPE/BERLIN:  
STEFAN BETKE AKA POLE  
BARBARA PREISINGER  
JAN JELINEK  
ANDREW PEKLER

**SATURDAY 3RD**  
PT 10 - TECHNOTERRORISM  
ARMAND KUKA  
FIBLA  
ZERO  
ALEMANIA MINIMAL PRESENTS:  
SHITKATAPULT/BERLIN:  
T. RAUMSCHMIERE  
MARC WEISER/RECHENZENTRUM  
APPARAT

**SUNDAY 4TH**  
DYERENGER - TECHNOTERRORISM  
SENSITIVE AUDIO  
MARIO CIELO  
COCO CIELO  
ALEMANIA MINIMAL PRESENTS:  
KOMPAKT/COLOGNE:  
TOBIAS THOMAS  
SUPERPITCHER  
RALF CHRISTOPH

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BETH ORTON  
THE HANDSOME FAMILY**  
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**INDOOR  
LAMB**  
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HAMELL ON TRIAL THEA GILMORE,  
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MCs: ROB GEE, RICHARD H

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21 CARDIFF - BARFLY 029 2066 7658  
22 OXFORD - ZODIAC 01865 864408  
25 CHELMSFORD - ARMY & NAVY 01245 354 155  
28 LONDON BARFLY - 020 7691 4243  
29 HIGH WYCOMBE - WHITE HORSE

JULY

01 EXETER - CAVERN CLUB 01392 258 070  
02 BRISTOL - LOUISIANA 0177 983 4503  
03 WOLVERHAMPTON - LITTLE CIVIC 01902 552 122  
04 BRADFORD - PENNINGTONS 2  
07 SHEFFIELD - BARFLY 0144 220 3618  
08 MANCHESTER - ROADHOUSE  
09 NEWCASTLE - ARTS CENTRE 0191 232 2410

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# LIVE



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# GIG GUIDE

From Wednesday June 19 to Tuesday June 25

Edited by Zane

Britain's best and biggest gig list. Send your dates to NME Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to [gigs@ipcmedia.com](mailto:gigs@ipcmedia.com). To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT NME'S GIG SEARCH AT  
<http://www.nme.com>

## WEDNESDAY 19

BIRMINGHAM Glee Club 0121 693 2248  
**John Martyn**  
BRIGHTON Concorde 2 01273 207241  
**Lee "Scratch" Perry/Blak Twang**  
BRISTOL Croft 0117 903 0796 **Vers Cruise/**  
**Paul O'Reilly/Corb Lund**  
BRISTOL Fiddlers 0117 987 3403  
**The Somatics**  
BRISTOL Fleece & Firkin 0117 945 0996  
Silverman/Sayama/McKinnley  
BRISTOL Louisiana 0117 926 5978  
**Jesse James/Josh/Kentale**  
CARDIFF Barfy 029 2066 7658 **The Bees**  
CARDIFF Pine Lodge 00 35321 427 9014  
**Brandon Benson**  
DERBY Victoria Inn 01332 740091  
**Total Chaos/Poundflesh**  
EDINBURGH Queen's Hall 0131 668 2019  
**Coldplay/Richard Hawley**  
GLASGOW Cuthouse 0141 248 6606  
**Leftover Crack/Fossoms**  
GLASGOW King Tut's Wah Wah Hut 0141 221  
5279 **Neil Halstead/Eugene Kelly/Cooler**  
LEEDS Joseph's Well 0113 203 1861  
**Sensefield/Last Days Of April**  
LEICESTER Charlotte 0116 255 3956  
**The Moby Peaches/David Kitt/Jole Dead**  
**Blonde Girlfriend**  
LONDON Aldgate East Spitz E1 020 7392 9032  
**Kangaroo Moon**  
LONDON Camden Barfy @ The Monarch NW1  
020 7916 1049 **Valentine/Tipp/Floren Regan**  
LONDON Camden Dublin Castle NW1 020 7485  
1773 **Oskar/Herbie/Hest**  
LONDON Camden Underworld NW1 020 7482  
1932 **Ten Benson**  
LONDON Charing Cross Road Astoria WC2 020  
7434 0403 **Mobb Deep/Fallacy & Fusion**  
LONDON Charing Cross Road Borderline WC2  
020 7734 2095 **Starwose/Amazing Pilots**  
LONDON Hackney Ocean 2 E8 020 7314 2800  
**Slipstream/Goldwing**  
LONDON Highbury Corner Garage N5 020 7607  
1818 **New Accelerator/Zero Star/Moon**  
LONDON Highbury Corner Upstairs At The  
Garage N5 020 7607 1818 **Kevin Rowland/**  
**Glen Matlock**  
LONDON Islington Hope'n'Anchor N1 020 7378  
6095 **Fenster/Woodchuck/Natalie Harrison**  
LONDON Kentish Town Bull & Gate NWS 020  
7485 5358 **13 Amp Sam/Doll's House/**  
**Planet Tyler**  
LONDON Oxford Street Metro Club W1 020  
7437 0964 **Intentions Of An Asteroid/**  
**The Cing**  
LONDON Putney Half Moon SW15 020 8780  
9383 **KATO/Lamar Hale**

## ON GIG OF THE WEEK

## ENON Thursday 20



Enon is a small town outside Dayton, Ohio, and also a very cool US band who release their latest LP, 'High Society', on Touch & Go this week. The main guy was in Brainiac, so that's some indication of the non-linear rocking to be found on their debut UK tour. The Social, 23 Pelham Street, Nottingham (0115 950 5078), doors 8pm, £5 in advance/£6 on the door.

PHOTOGRAPHY: TOM SHEEHAN

LONDON Shepherds Bush Empire W12 020  
7771 2000 **Primal Scream**  
LONDON South Bank Queen Elizabeth Hall SE1  
020 7960 4242 **Television/Luke Haines**  
LONDON Tottenham Court Road 12 Bar Club  
WC2 020 7916 6989 **Mart Delighton**  
LONDON Wembley Arena 020 8902 0902  
**Destiny's Child/BLK**  
MANCHESTER Ashton Under Lyne, Witchwood  
0161 344 0321 **Tribute To Nothing/**  
**Five Knuckle**  
MANCHESTER University, Hop And Grape 0161  
275 2930 **Sugarcoma/Number One Son**  
MANCHESTER University, Union 0161 275  
2930 **Raul Malo**  
NEWCASTLE Trillians 0191 232 1619  
**The Undead**  
READING Fez Club 0118 958 6839  
**Capdown/Douglas/Howard's Alias**  
SHEFFIELD Barfy 0114 220 3618  
**The Darkness/Ortonomy**  
WOLVERHAMPTON Varsity 01902 711166  
**The Shining/The Crescent**

## THURSDAY 20

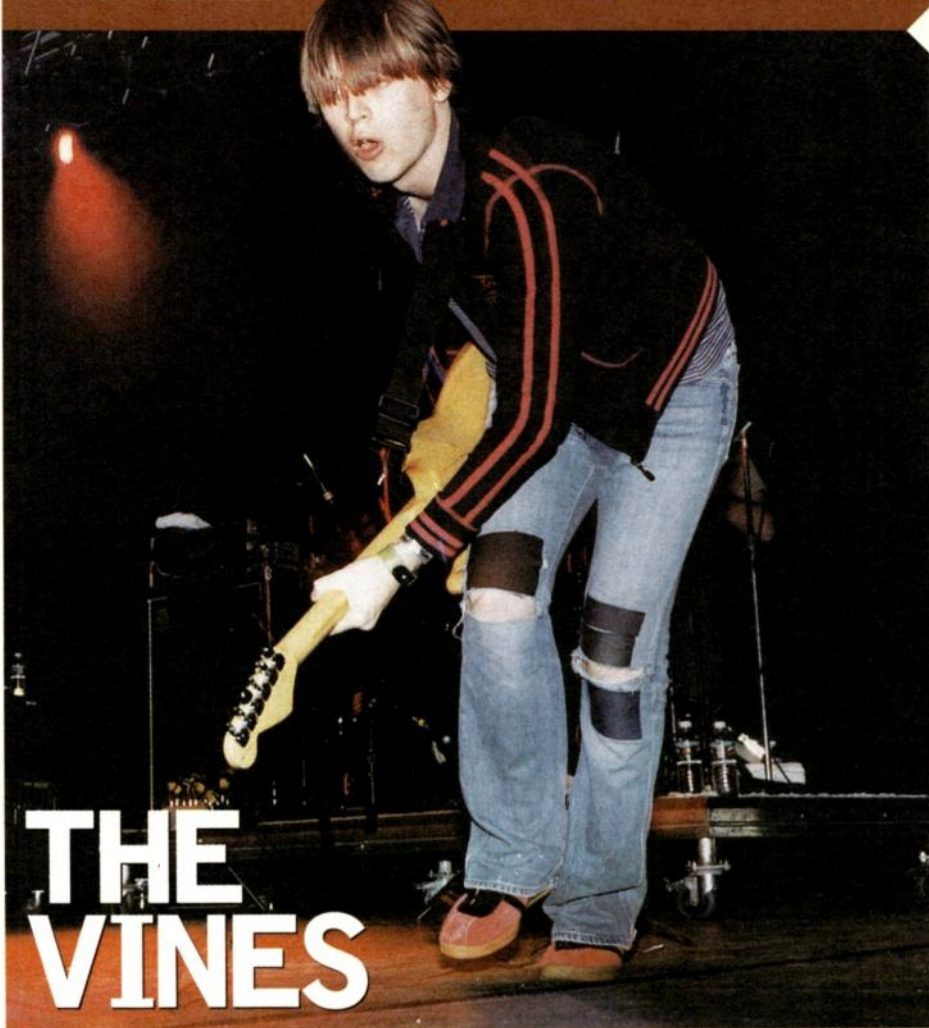
ABERDEEN Lava 01224 648000 **Waterburner**  
BATH Moles 01225 404445 **The Somatics**  
BELFAST Odyssey 028 9073 9074 **Westlife**  
BELFAST Waterfront 028 9033 4455  
**Willie Nelson**  
BIRMINGHAM Academy 2 0121 262 3000  
3rd Floor **Calm/Booker Finch/Carlo**  
BIRMINGHAM Glee Club 0121 693 2248  
**Cuban Boys/Bez**  
BRADFORD Queens Hall 01274 767911  
**Dogzoid**  
BRIGHTON Concorde 2 01273 207241  
**The Dead Kennedy's/Beerzone**  
BRIGHTON Free Butt 01273 603974  
**Miss Black America/Antihero**  
BRISTOL Colston Hall 0117 922 3683  
**Roger McGuinn**  
BRISTOL Louisiana 0117 926 5978  
**The Dirty Drugs/Ragnarok**  
CHELMSFORD Army & Navy 01245 354155  
**The Candy's**  
CREWE Lighthouse 01270 251929 **Fragile**  
DERBY Victoria Inn 01332 740091  
**Drye/Spoonfed**  
DUBLIN Lansdowne Road 00 3531 456 9569  
**Rod Stewart/Gabrielle**  
DUBLIN Whelans 00 3531 478 0766  
**Brandon Benson**  
EDINBURGH Venue 0131 557 3073  
**Ballboy/The Starlets**  
GLASGOW Barfy 0870 907 0999  
**The Darkness**  
GLASGOW King Tut's Wah Wah Hut 0141 221  
5279 **The Undead/Raul**  
GLASGOW SECC 0141 248 3000 **Ronan Keating**  
LEICESTER Charlotte 0116 255 3956  
**Leftover Crack/Fossoms**  
LIVERPOOL University, Mountford Hall 0151  
794 4116 **Coldplay/Richard Hawley**  
LONDON Camden Barfy @ The Monarch NW1  
020 7916 1049 **Bluebird/Co-Star**  
LONDON Camden Dublin Castle NW1 020 7485  
1773 **Starjump/Fugue/Visor**  
LONDON Camden Underworld NW1 020 7482  
1822 **Ben Christophers/Godboy**  
LONDON Camden Verge NWS 020 7485 2781  
**Tribute To Nothing/Five Knuckle/Southpaw**  
LONDON Charing Cross Road Borderline WC2  
020 7734 2095 **Vers Cruise/Corb Lund/**  
**Paul O'Reilly**  
LONDON Croydon Ashcroft Theatre 020 8688  
9291 **John Martyn**  
LONDON Croydon Cartoon 020 8239 1616  
**Locus/Gutworm**  
LONDON Highbury Corner Garage N5 020 7607  
1818 **Sensefield/Last Days Of April**  
LONDON Highbury Corner Upstairs At The  
Garage N5 020 7607 1818 **Retrolift**  
LONDON Kentish Town Bull & Gate NWS 020  
7485 5358 **Southern Electrica/**  
**The Raconteurs/Geeky**  
LONDON Malet Street ULU WC1 020 7664  
2000 **The Moby Peaches/David Kitt/**  
**Jole Dead Blonde Girlfriend**  
LONDON Old Street Cargo EC2 020 7613 7731  
**FC Kahuna**  
LONDON Oxford Street Metro Club W1 020  
7437 0964 **Sing-Sing/Pearl**  
LONDON Royal Oak Cherry Jam W2 020 7727  
9950 **Rothko**  
LONDON Shepherds Bush Empire W12 020  
7771 2000 **Primal Scream**  
LONDON South Bank Queen Elizabeth Hall SE1  
020 7960 4242 **Television/Stew**  
LONDON Watthamstow Standard E17 020 8503  
2523 **UK Subs**  
MANCHESTER Ashton Under Lyne, Witchwood  
0161 344 0321 **Starwose**  
MIDDLESBROUGH Cornerhouse 01642  
253053 **Neil Halstead**  
MILTON KEYNES Woughton Centre, Pitz 01908  
660392 **Five Horse Johnson/Hurricane Party**

NEWCASTLE Opera House 0191 232 0899  
**Raul Malo**  
NOTTINGHAM Social 0115 950 5078  
**Enon/Lonesome Organist**  
OXFORD Zodiac 01865 420042  
**Sugarcoma/Number One Son**  
SALISBURY City Hall 01722 327676  
**Whoetus/Malo**  
SHEFFIELD Barfy 0114 220 3618  
**Fingathing/Midas Blue**  
SOUTHAMPTON Joiners 023 8022 5612  
**The Bees**

## FRIDAY 21

BELFAST Auntie Annie's 028 9050 1660  
**Brandon Benson**  
BELFAST Odyssey 028 9073 9074 **Westlife**  
BIRMINGHAM NEC 0121 780 4133  
**Roger Waters**  
BRIGHTON Pavilion Theatre 01273 700747  
**The Moby Peaches/David Kitt/Jole Dead**  
**Blonde Girlfriend**  
BRIGHTON Pressure Point 01273 702333  
**The Distillers**  
BRISTOL Creation 0117 945 0959  
**Mobb Deep/Fallacy & Fusion**  
BRISTOL Louisiana 0117 926 5978  
**Neil Halstead/Wind Marbles**  
CARDIFF Barfy 029 2066 7658  
**Violent Delight/21 Against/Go Cain**  
CARDIFF Chw lfor Bach 029 2023 2199  
**Blak Twang**  
CARDIFF Coal Exchange 029 2049 4917  
**Roger McGuinn**  
CHELMSFORD Army & Navy 01245 354155  
**Minuteman**  
CORK Pine Lodge 00 35321 427 9014  
**Stephen Hero**  
DERBY Victoria Inn 01332 740091  
**Chris Butler/Joseph Porter/Eastfield**  
DUBLIN Ambassador Theatre 00 3531 456  
9569 **Ani DiFranco**  
DUBLIN Point 00 3531 836 3633  
**Destiny's Child**  
DUDLEY Robin 1 01384 637747 **Fragile**  
ELGIN Roseisle Forest 0115 912 9130  
**Pulp/The Coral/Richard Hawley**  
GLASGOW King Tut's Wah Wah Hut 0141 221  
5279 **Ballboy/The Grim Northern Social**  
GLASGOW SECC 0141 248 3000  
**Ronan Keating**  
HIGH WYCOMBE White Horse 01494 527672  
**Fletcher**  
HULL Adelphi 01482 348216 **The Lollies**  
IPSWICH Manor Ballroom 01473 400154  
**Miss Black America/Antihero/Red Flag 77**  
LONDON Briton Telegraph SW2 020 8671  
5164 **DMX Krew**  
LONDON Camden Barfy @ The Monarch NW1  
020 7916 1049 **Even/Northern Soul**  
LONDON Camden Dublin Castle NW1 020 7485  
1773 **Lumatic Crack/OD 60/Blind To Reality**  
LONDON Camden Underworld NW1 020 7482  
1932 **Mahumodo/Winter In June/**  
**Set In Silence**  
LONDON Charing Cross Road Borderline WC2  
020 7734 2095 **The Cool Brynners**  
LONDON Charing Cross Road Spice Of Life WC2  
020 7437 7013 **Caretta Caretta/Hautboy**  
LONDON Highbury Corner Garage N5 020 7607  
1818 **Labrat/Mistress/Murder One/Criminal**  
LONDON Kentish Town Bull & Gate NWS 020  
7485 5358 **Pootie/Bussell/Hoover**  
LONDON Malet Street ULU WC1 020 7664  
2000 **The Shining/The Crescent**  
LONDON Putney Half Moon SW15 020 8780  
9383 **Shimmer Fold/Lounger/The Scam**  
LONDON Shepherds Bush Empire W12 020  
7771 2000 **Secret Affair**

## PICK OF THE WEEK



With stunning songs, screamed vocals and enough emotionally charged energy to light Sydney Harbour, The Vines look set to emulate The Strokes' domination of 2001 with a year of unbridled success. That is if wayward songsmith Craig Nicholls can keep his act together. His irrational behaviour has led to many an anarchic live show, but has also helped to create one of the best albums since Nirvana's 'Nevermind'. 'Highly Evolved', out on July 8, is a rollercoaster ride of passionate, personal rock and a more assured debut would be hard to find. The Vines start an unmissable short tour at Sheffield Leadmill (June 22), Manchester University Hop & Grape (23) and Glasgow QMU (24).

BRISTOL Thekla 0117 929 3301 **Blak Twang**  
CAMBRIDGE Corn Exchange 01223 357851  
**John Martyn**  
CAMBRIDGE Portland Arms 01223 357268  
**Monkey Steaks The Drum/Herdog/Priceless**  
CARDIFF Barfy 029 2066 7658  
**The Moby Peaches/David Kitt/Jole Dead**  
**Blonde Girlfriend**  
CARDIFF Point 029 2045 8148  
**Tommy & The Chauffeur**  
CHELMSFORD Army & Navy 01245 354155  
**Wit**  
DERBY Victoria Inn 01332 740091  
**Wayriders/Fallout 40/Felony 7**  
DUBLIN Point 00 3531 836 3633  
**Destiny's Child**  
DUBLIN Whelans 00 3531 478 0766 **D4**  
EAST GRINSTEAD Forest Row Village Hall  
01342 810243 **Kangaroo Moon**  
EXETER Phoenix 01392 667080  
**David Thomas & Two Pale Boys**  
GLASGOW King Tut's Wah Wah Hut 0141 221  
5279 **Fingathing**  
GLASGOW Old Fruitmarket 0141 287 5511  
**Raul Malo**  
GLASGOW SECC 0141 248 3000 **Rod Stewart**  
GLOUCESTER Guildhall Arts Centre 01452  
505089 **Charger/Matter/Johnny Truant/Fony**  
HIGH WYCOMBE White Horse 01494 527672  
**Miss Black America/Antihero/One Dice**  
HITCHIN Club 85 01462 432767  
**Brutal Deluxa/Dark Cell**  
LEEDS Joseph's Well 0113 203 1861  
**The Distillers**  
LEEDS Royal Park 0113 275 7494  
**Big Joan/Scaramanga Six**  
LEICESTER Charlotte 0116 255 3956  
**Dubomaniac/Vibronics**  
LONDON Aldgate East 93 Feet East E1 020  
7247 6095 **Estelle**  
LONDON Camden Barfy @ The Monarch NW1  
020 7916 1049 **Flawed/Luxembourg/Trucks**  
LONDON Camden Dublin Castle NW1 020 7485  
1773 **The Future Of Junior/The Slammers/**  
**Stegg**  
LONDON Camden Underworld NW1 020 7482  
1932 **Total Chaos/The Undead**  
LONDON Charing Cross Road Borderline WC2  
020 7734 2095 **Some Dogs/Big Wheels**

LONDON Highbury Corner Garage N5 020 7607  
1818 **Deanan**  
LONDON Highbury Corner Upstairs At The  
Garage N5 020 7607 1818 **The Actionettes**  
LONDON Islington Hope'n'Anchor N1 020 7378  
6095 **Becomes The Death Of Water**  
LONDON Ladbroke Grove Subterania W10  
020 8960 4590 **Vacant Stars/Pitchblend/**  
**Seed**  
LONDON New Cross Amersham Arms SE14  
020 8692 2047 **Muzzel**  
LONDON Notting Hill Arts Club W11 020 7460  
4459 **Echoboy/The Clientele/Fort Dax/**  
**Ma Charlie For Painting**  
LONDON South Bank Queen Elizabeth Hall SE1  
020 7960 4242 **Asian Dub Foundation**  
LONDON South Bank Royal Festival Hall SE1  
020 7960 4242 **Coldplay/Pete Yorn**  
LONDON Temple Somerset House WC2 020  
7344 4444 **Orbital**  
LONDON Trafalgar Square ICA SW1 020 7930  
3647 **Crossover/Cursor Miner**  
LONDON West Kensington West One Four W14  
020 7751 1044 37 **Seconds/Frowser/**  
**Big Day Out**  
MANCHESTER Academy 0161 275 2930  
**Sonic Youth/The Liers**  
MANCHESTER Evening News Arena 0161 930  
8000 **Roger Waters**  
MILTON KEYNES Sanctuary 01908 234466  
**The Shining/The Crescent**  
NORTHAMPTON Racehorse 01604 456373  
**The Vanuans**  
NORTHAMPTON Turweston Aerodrome,  
Gatecrasher Festival 0870 1 663 663  
**The Chemical Brothers/Groove Armada/**  
**Green Velvet**  
OXFORD Downstairs At The Zodiac 01865  
420042 **Vanilla Pod/Violent Delight**  
PICKERING Dalby Forest 0115 912 9130  
**Pulp/The Coral/Richard Hawley**  
PLYMOUTH JFK's 01757 768826  
**Tribute To Nothing/Five Knuckle/Southpaw**  
PORTSMOUTH Air Balloon 023 9265 5802  
**Knucklebust**  
RHYL Celebrities 01745 334250  
**Kobe/Carpet/Isor**  
SAGGART City West Hotel 00 3531 456 9569  
**Willie Nelson**

## SUNDAY 23

BELFAST Odyssey 028 9073 9074  
**Destiny's Child**  
BIRMINGHAM Glee Club 0121 693 2248  
**Raul Malo**  
BIRMINGHAM Old Railway 0121 333 6434  
**Set Against**  
BRANDON Thetford Forest 0115 912 9130  
**Pulp/The Coral/Richard Hawley**  
BRIGHTON Pressure Point 01273 702333  
**American Analog Set**  
BRISTOL Academy 0870 771 2000  
**Sonic Youth/The Liers**  
BRISTOL Fleece & Firkin 0117 945 0996  
**The Distillers**  
DUBLIN Point 00 3531 836 3633 **Ronan**  
**Keating**  
DUBLIN Temple Bar Music Centre 00 3531 670  
9202 **The Dead Kennedy's**  
GLASGOW Barfy 0870 907 0999  
**Pointless Creation/Ripley/Schizophrenics**  
GLASGOW King Tut's Wah Wah Hut 0141 221  
5279 **New Flesh**  
GLASGOW SECC 0141 248 3000 **Rod**  
**Stewart**  
LEICESTER Charlotte 0116 255 3956  
**Wit/Span**  
LEICESTER Musician 0116 251 0080  
**Five Horse Johnson/Beg To Differ**  
LONDON Aldgate East Spitz E1 020 7392 9032  
**Amber Shades**

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# NME TEXT

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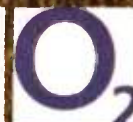
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This offer is only available for the dates above. Please note that before June 24 and after July 1 you will be charged the standard NME NEWS ALERTS rate of 25p per message. If you are already subscribed to the news service you will not be charged during this period. Charges for alerts will appear on your phone bill. This service is currently available for O2 (BT Cellnet) and Vodafone. It is due to be available from Orange very soon; we will keep you updated. To unsubscribe send NME NEWS OFF to 84004.

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**LONDON** Camden Dublin Castle NW1 020 7485  
 1773 *Coast/Wonderlust/Niyana*  
**LONDON** Camden Underworld NW1 020 7482  
 1932 *Agnostic Front/Knuckledust/Assert*  
**LONDON** Covent Garden Rock Garden WC2 020  
 7836 4052 *Cribabi/Rocking Horse*  
**LONDON** Islington Hope'n'Anchor N1 020 7378  
 6095 *Kai Motta/The Following*  
**LONDON** Islington Union Chapel N1 020 7226  
 1686 *Madredeus*  
**LONDON** Kentish Town Bull & Gate NW5 020  
 7485 5358 *Acolytes Ruin/Choker/Blacklist*  
**LONDON** Old Street Cargo EC2 020 7613 7731  
*Mad Pitch/Project X*  
**LONDON** Shepherds Bush Empire W12 020  
 7771 2000 *Ani DiFranco*  
**LONDON** Soho Ronnie Scott's W1 020 7439  
 0747 *Sarah Jane Morris*  
**LONDON** South Bank Royal Festival Hall SE1  
 020 7960 4242 *Suede/Peaches*  
**LONDON** Temple Somerset House WC2 020  
 7344 4444 *Tindersticks/Hawksley Workman*  
**MANCHESTER** Retro Bar 0161 774 4892  
*And None Of Them Knew They Were Robots*  
**MANCHESTER** University Hop And Grape 0161  
 275 2930 *The Vines/Pete Yorn*  
**MILTON KEYNES** Wheaton Centre 01908  
 660392 *Wheatons/Halo*  
**NORWICH** Waterfront 01603 632717  
*Sugarcoma/Number One Son*  
**OXFORD** Zodiac 01865 420043  
*Soil/Hell Is For Heroes/In Me*  
**PETERBOROUGH** Park 01733 310383  
*One Dice*  
**PORTSMOUTH** Jongleurs 023 9229 8563  
*Tribute To Nothing/Five Knuckle/Southpaw*  
**READING** Concert Hall 0116 960 6060  
*Roger McGuinn*  
**STOURBRIDGE** Rock Cafe 2000 01384  
 390918 *Charger/Godsized*  
**YORK** Fibbers 01904 651250 *The Lotties*

## MONDAY 24

**BATH** Moles 01225 404445 *Burn/Squid Ink*  
**BATH** Pavilion 01225 447770  
*Coldplay/Richard Hawley*  
**BELFAST** Empire 028 9024 9276 *The Moldy Peaches/Jole Dead Blonde Girlfriend*  
**BELFAST** Odyssey 028 9073 9074  
*Destiny's Child*  
**BRIGHTON** Concorde 2 01273 207241  
*Soil/In Me*  
**BRIGHTON** Greys 01273 680734  
*Adrian Byron Burns*  
**BRIGHTON** Komedia 01273 647100  
*Audioporn/Tank*  
**BRIGHTON** Pressure Point 01273 702333 *Wilt*  
**BRISTOL** Floe & Firkin 0117 945 0996  
*Indica/Gelsha/Hacksaw*  
**CARDIFF** Barfly 029 2066 7658  
*The Room Orchestra/Dobie/Deke*  
**CHELMSFORD** Army & Navy 01245 354155  
*Miss Black America*  
**DUBLIN** Point 00 3531 836 3633  
*Roger Waters*  
**GLASGOW** QMU 0141 334 4568  
*The Vines/Pete Yorn*  
**LEEDS** City Varieties 0113 243 0808  
*Roger McGuinn*  
**LEICESTER** Charlotte 0116 255 3956 *The Slackers/Spitters/Mix Twitch/Romantic*  
**LIVERPOOL** Stanley Theatre 0151 709 9108  
*The Shining/The Crescent*  
**LONDON** Camden Barfly @ The Monarch NW1  
 020 7916 1049 *Mikabomb*  
**LONDON** Camden Dingwalls NW1 020 7267  
 1577 *Raul Malo*  
**LONDON** Camden Dublin Castle NW1 020 7485  
 1773 *Soil/Afterglow/Copper Cane*  
**LONDON** Camden Jazz Cafe NW1 020 7916  
 6060 *John Martyn*  
**LONDON** Camden Underworld NW1 020 7482  
 1932 *The Distillers/Sworn In*  
**LONDON** Charing Cross Road Borderline WC2  
 020 7734 2095 *David Steele/Silverman*  
**LONDON** Covent Garden Spot WC2 020 7379  
 5900 *Stars in Battledress/Yaniv Ulliel*  
**LONDON** Highbury Corner Garage N5 020 7607  
 1818 *Hatebreed/Stamplin' Ground*  
**LONDON** Islington Hope'n'Anchor N1 020 7378  
 6095 *Mostar/Vero*  
**LONDON** King's Cross Scala N1 020 7833  
 2022 *Thevery Corporation*  
**LONDON** Shepherds Bush Empire W12 020  
 7771 2000 *Sonic Youth/The Notwist/The Lias*

## SEE THE NEXT SUPERSTAR DJ RISE

The entries are in. As part of its tenth birthday celebrations, Liverpool superclub Cream has joined with *Muzik* magazine, The Galaxy Network and MTV to offer one aspiring DJ the chance to win a residency at Cream.

The winner of this competition will have a minimum of 52 gigs around the globe, and a two-hour session on Galaxy's *ClubFresh* radio show. As if this isn't enough to get all aspiring DJs drooling, they will also have the honour of mixing a *Muzik* covermount CD.

In early July, *Muzik* will announce the 50 finalists. Throughout July these finalists will battle it out across the UK at one of the ten Revolution bar club nights listed below. Get yourself down there and watch the next superstar DJ burn up the decks.

You will have another chance to see the winning contestant from each of these heats when they compete live at Cream on August 31. The winner of the night will be officially announced in October 2002. For more details and regular updates visit [www.muzik.co.uk](http://www.muzik.co.uk) or [www.cream.co.uk](http://www.cream.co.uk).

**July 2:** Revolution, 5 Ways, Broad Street, **Birmingham**

**July 3:** Revolution, Arch 7, Deansgate Lock, Whitworth Street, **Manchester**

**July 4:** Revolution, 67-69 Renfield Street, **Glasgow**

**July 5:** Revolution, 18-22 Wood Street, **Liverpool**

**July 9:** Revolution, Collingwood Street, **Newcastle Upon Tyne**

**July 10:** Revolution, 6b New Walk, **Leicester**

**July 11:** Revolution, 48 Call Lane, **Leeds**

**July 12:** Revolution, Old Fish Market, 5 Nicholas Street, **Bristol**

**July 16:** Revolution, 1 Mappin Street, **Sheffield**

**July 17:** Revolution, 95-97 Clapham High Street, **London**

**LONDON** Temple Somerset House WC2 020  
 7344 4444 *Jorge Ben Jor*  
**LONDON** Tooting Castle SW17 020 8672 7018  
*Brain Washington*  
**MANCHESTER** Roadhouse 0161 228 1789  
*Jesse James*  
**NEWPORT** TJ's 01633 216608  
*The Dead Kennedys*  
**NORTHAMPTON** Soundhaus 01604 250898  
*Sugarcoma/Number One Son*  
**NORWICH** Arts Centre 01603 660352  
*Lincoln/Lazio*  
**OXFORD** Cellar 01865 244761 *Antonia*  
**YORK** Fibbers 01904 651250  
*Stewboss/Tenese Kait*

## TUESDAY 25

**BELFAST** Odyssey 028 9073 9074  
*Ronan Keating*  
**BIRMINGHAM** Academy 0121 262 3000  
*Nelly Furtado*  
**CAMBRIDGE** Boat Race 01223 508533  
*The Candys*  
**CARDIFF** Barfly 029 2066 7658 *D4/Babylose*  
**CORK** Lobby Bar 00 35321 311113  
*Hawksley Workman*  
**CORK** Pine Lodge 00 35321 427 9014  
*American Analog Set*  
**DERBY** Victoria Inn 01332 740091  
*Tribute To Nothing/Five Knuckle*  
**DUBLIN** Lansdowne Road 00 3531 456 9569  
*Red Hot Chili Peppers/New Order*  
**DUBLIN** Whelans 00 3531 478 0766 *The Moldy Peaches/Jole Dead Blonde Girlfriend*  
**DUDLEY** JB's 01384 253597 *Wheatons/Halo*  
**EXETER** Hop And Grapp's 01392 495340  
*Hatebreed/Stamplin' Ground*  
**GLASGOW** Cathouse 0141 248 6606  
*The Shining/The Crescent*  
**GLASGOW** King Tut's Wah Wah Hut 0141 221  
 5279 *Soledad Brothers/Immortal Lee County Killers*  
**HARTLEPOOL** Studio 01429 424440  
*Tennessee Kait*  
**LEICESTER** Charlotte 0116 255 3956  
*The Jeevas/Flickerstick*  
**LONDON** Aldgate East Spitz E1 020 7392 9032  
*Snowblind*  
**LONDON** Camden Dublin Castle NW1 020 7485  
 1773 *Seratin/Post Diluvian/Neon*  
**LONDON** Camden Electric Ballroom NW1 020  
 7485 9006 *The Dead Kennedys/The Business*  
**LONDON** Camden Jazz Cafe NW1 020 7916  
 6060 *John Martyn*  
**LONDON** Camden Verge NW5 020 7485 2781  
*The Great Shark Hunt/Kiltz*  
**LONDON** Charing Cross Road Mean Fiddler WC2  
 020 7434 0403 *Queens Of The Stone Age*  
**LONDON** Croydon Cartoon 020 8239 1616  
*Six Stage Suicide/Islander Sidekick/Surface*  
**LONDON** Highbury Corner Garage N5 020 7607  
 1818 *Warm*  
**LONDON** Islington Hope'n'Anchor N1 020 7378  
 6095 *Peroxide Dyed/Skmo/Sensus*  
**LONDON** Kentish Town Bull & Gate NW5 020  
 7485 5358 *Travisty Harvey/Transfixion*  
**LONDON** Old Street Cargo EC2 020 7613 7731  
*Futuro Flamenco*  
**LONDON** Oxford Street Metro Club W1 020  
 7437 0964 *Cremola/Plastic Heroes*  
**LONDON** Shepherds Bush Empire W12 020  
 7771 2000 *Sonic Youth/The Notwist/The Lias*  
**LONDON** Soho Club Pop W1 020 7734 4004  
*Cracatilla*  
**LONDON** South Bank Queen Elizabeth Hall SE1  
 020 7960 4242 *The The/Baby Zizanie*  
**LONDON** South Kensington Royal Albert Hall  
 SW7 020 7589 8212 *A-Ha*  
**MANCHESTER** Ashton Under Lyne, Witchwood  
 0161 344 0321 *The Dickies*  
**MANCHESTER** Lowry 0161 876 2000 *Roger McGuinn*  
**NORWICH** Waterfront 01603 632717 *Soil/Hell Is For Heroes/In Me*  
**NOTTINGHAM** Social 0115 950 5078 *Weekend Players*  
**OLDHAM** Castle 01706 882759 *Stone Sole River*  
**OXFORD** Zodiac 01865 420042 *Wilt*  
**PORTSMOUTH** Pyramids Centre 023 9235  
 8608 *Coldplay/Richard Hawley*  
**WANDSWORTH** Mashed Tun 01962 861440  
*Kangaroo Moon*  
**WOLVERHAMPTON** Little Civic 01902 552121  
*Jesse James*  
**WOLVERHAMPTON** Wulfrun Hall 01902  
 552121 *David Byrne*

## NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

## BADLY DRAWN BOY

Edinburgh Corn Exchange (August 19)

## THE BLUETONES

Blackpool Winter Gardens (July 5), Whitehaven Civic Hall (6), Portsmouth Pyramids Centre (12), Bangor University (19), Swansea University (20), Folkestone Leas Cliff Hall (26), Brighton Concorde 2 (27)

## COLDPLAY

Truro Hall For Cornwall (June 26)

## BOBBY CONN

Brighton Pavilion Theatre (June 29), Leeds Joseph's Well (July 1), Glasgow King Tut's Wah Wah Hut (2), Sheffield Barfly (3)

## CREAMFIELDS 2002

Liverpool Old Speke Airfield (August 24). Acts include Faithless/Underworld/Mix Tape/Koshien/DJ Neil/Tiggy/DJ Shadow/Tellpopmusic

## CREAMFIELDS IRELAND

Dublin Punchestown Racecourse (August 31). Acts include Faithless/Underworld/Sonique

## DISTORTION FESTIVAL

Cardiff Cooper's Field (July 19), Nottingham Wollaton Park (July 20). Acts include Green Day/Iggy Pop/A/Hundred Reasons/(spunge)/Face To Face both dates with the addition of Idlewild/Levellers/Rival Schools/The Wildhearts/Raging Speedhorn/Smuff/3 Colours Red/Capdown at Nottingham only

## THE DIVINE COMEDY

Edinburgh Queens Hall (August 8), Dublin Ambassador Theatre (September 26), Bristol Academy (29), Birmingham Academy (30), Glasgow Barrowlands (October 1), Manchester Academy (3), London Shepherds Bush Empire (4)

## DOVES

Edinburgh Corn Exchange (August 22)

## EDEN SESSIONS

St Austell Eden Project (July 5, 6 & 12). Acts include Pulp/Gonzales/British Sea Power (July 5), Spiritualized/Beth Orton/Six By Seven (6), Doves/The Rapture (12)

## ESSENTIAL FESTIVAL

London Hackney Marshes (August 3 & 4). Acts include Morcheeba/Zero 7/Aphex Twin/Lamb/The Orb/Goldie (August 3), Mos Def/Yousou N'Dour/Jools Holland/Femi Kuti/Asian Dub Foundation/Eat Static (4)

## FATBOY SLIM

Brighton Beach (July 13)

## THE FLAMING LIPS

Dublin Vicar Street (July 1), Edinburgh Queens Hall (2), Birmingham Alexandra Theatre (4), Sheffield Leadmill (6), Manchester University, MDH (7), Cambridge Corn Exchange (9), London WC2 Astoria (10)

## GIG ON THE GREEN FESTIVAL

Glasgow Green (August 24 & 25). Acts include Prodigy/The Offspring/Slipknot/Incubus/NOFX/Spiritualized/Hundred Reasons/The Streets/Puddle Of Mudd/Raging Speedhorn (Reading only)/... And You Know Us By The Trail Of Dead/Cornershop/Haven/Six By Seven/Sparta/Elbow/Air (13). All dates are NME Shows

## GLASTONBURY FESTIVAL

Pilton Worthy Farm (June 28-30). Acts include Coldplay/Nelly Furtado/The Dandy Warhols/Garbage/Mercury Rev/Idlewild/Vex Red/Bush/Mull Historical Society/Gold Blade (June 28), The Charlatans/The Beta Band/No Doubt/Ian Brown/Jools Holland/Haven/Spiritualized/The Vines/Orbital/Less Than Jake/Mis Teeq/Rival Schools (29), Roger Waters/Rod Stewart/Fathead/Super Furry Animals/Elbow/Belle & Sebastian/Hundred Reasons/Fatboy Slim/Cornershop/Air/Black Rebel Motorcycle Club/Groove Armada/Ikara Colt/Bobby Conn (30)

## GREEN DAY

Newcastle Telewest Arena (July 15), London Wembley Arena (17 & 18)

## THE HIVES/IDLEWILD/ THE VANDALS

London Brixton Academy NME Show (July 12)

## IDLEWILD

Colchester Arts Centre (June 27)

## KORN

London Docklands Arena (September 7), Glasgow SECC (11), Manchester Evening News Arena (12)

## LAMBCHOP

Bristol Colston Hall (July 5), Salisbury Larmer Tree Gardens, Enchanted Garden Festival (6), Leeds City Varieties (7)



## WITNNESS FESTIVAL

Dublin's very own rival to T In The Park and Reading returns with an impressive, star-packed line-up. Day one provides the first chance to hear the new Prodigy material alongside Dave Grohl's fabulous Foo Fighters, Sweden's finest The Hives, mega-selling punks Green Day and dance stalwarts The Chemical Brothers. On day two you can sing along to Oasis, groove to Primal Scream and Basement Jaxx and lose yourself in the epic wall of sound of Black Rebel Motorcycle Club. Join the party at Dublin Fairhouse Racecourse (July 13 & 14).

## MELTDOWN

London South Bank Royal Festival Hall/Queen Elizabeth Hall (June 26-29). Acts include Badly Drawn Boy (QEH June 26 & 27), Mercury Rev/Six By Seven (27), Supergrass/Bobby Conn/Yeah Yeah Yeahs (28), David Bowie/The Dandy Warhols (29)

## MERCURY REV

Cambridge Junction (July 16), Norwich UEA (17)

## MOBY

Belfast Waterfront (November 16), Dublin Point (17), Manchester Evening News Arena (23), Brighton Centre (24), London Wembley Arena (28), Glasgow SECC (30)

## MOVE

Manchester Old Trafford Cricket Ground (July 10-13). David Bowie/Suede/The Divine Comedy/The Electric Soft Parade/The Real People (10), Green Day/No Doubt/Less Than Jake/A/Rival Schools/Hobobastank (11), Paul Weller/Ian Brown (12), New Order/Doves/Shawn Ryder's SWR/Elbow/Air (13). All dates are NME Shows

## NERD

London Shepherds Bush Empire NME Show (July 1)

## NME BRING IT ON NIGHT

The BellRays, Brighton Concorde 2 (July 16)

## NO DOUBT

London Brixton Academy (June 27 & 30)

## OASIS

Belfast Odyssey (June 29 & 30), Hull Arena (July 2 & 3), London Finsbury Park (5-7), Newcastle Telewest Arena (10 & 11), Manchester Old Trafford Cricket Ground (September 14 & 15)

## OCEAN COLOUR SCENE

Newcastle City Hall (September 3), Edinburgh Playhouse (4), London Brixton Academy (6), Manchester Apollo (7), Birmingham Academy (8)

## BETH ORTON

London Camden Electric Ballroom (July 9)

## PET SHOP BOYS

London Brixton Academy (July 6), Brighton Centre (8), Grimsby Auditorium (10), Sheffield City Hall (11), Manchester Apollo (12), Newcastle City Hall (14), Edinburgh Playhouse (15), Nottingham Royal Centre (16), Wolverhampton Civic Hall (18), Cambridge Corn Exchange (19), Oxford Apollo (21), Bristol Colston Hall (22)

## IGGY POP/PITCHSHIFTER

London Brixton Academy NME Show (July 13)

## READING/LEEDS FESTIVALS

Reading Richfield Avenue and Leeds Temple Newsam (August 23-25). Acts include The Strokes/Pulp/Jane's Addiction/Awezer/The White Stripes/Feeder/The Dandy Warhols/Mercury Rev/The Soundtrack Of Our Lives/The Breeders/The Vines/Aphex Twin (Reading 23 and Leeds 24), Foo Fighters/Muse/Ash/Sum 41/The Hives/A/Less Than Jake/Andrew WK/Black Rebel Motorcycle Club/Jimmy Eat World/Rival Schools/Yeah Yeah Yeahs/The Libertines/Alec Empire/The Jon Spencer Blues Explosion/The Cooper Temple Clause/The Icarus Line (Reading 24 and Leeds 25), Prodigy/The Offspring/Guns N'Roses (Leeds only)/Slipknot/Incubus/NOFX/Spiritualized/Hundred Reasons/The Streets/Puddle Of Mudd/Raging Speedhorn (Reading only)/... And You Know Us By The Trail Of Dead/Cornershop/Haven/Six By Seven/Sparta (Reading 25 and Leeds 23)

## RED HOT CHILI PEPPERS

London Docklands Arena (June 26)

## SEX PISTOLS

London Crystal Palace National Sports Centre NME Show (July 27)

## SPIRITUALIZED

Cardiff University, Great Hall (June 27)

## STEREOPHONICS

Bristol Academy (June 28), Dublin Siane Castle (August 24). Acts at Dublin include Nickelback/Doves/Counting Crows

## THE STREETS

Dublin Ambassador Theatre (August 9)

**SUEDE**  
 Glasgow Barrowlands (October 30), Aberdeen Music Hall (31), Liverpool Royal Court (November 2), Manchester Academy (3), Leeds University (4), Newcastle University Of Northumbria (6), Birmingham Academy (7), Norwich UEA (8), Bristol Academy (10), Cambridge Corn Exchange (11), Southampton Guildhall (12), London Shepherds Bush Empire (14 & 15)

## SUMMER SUNDAY FESTIVAL

Leicester De Montfort Hall Gardens (July 6 & 7). Acts include Cornershop/Calexico/I Am Kloot/Kosheen/Bobby Conn (July 6), David Byrne/Beth Orton/Ed Harcourt/Lamb (7)

## SUPERGRASS

Brighton Concorde 2 (June 27)

## T IN THE PARK FESTIVAL

Balloo, near Kinross (July 13 & 14). Main Stage: Oasis/Primal Scream/Gomez/No Doubt/Starsailor/The Dandy Warhols. NME Stage: Basement Jaxx/Morcheeba/Idlewild/A/Less Than Jake/The Cooper Temple Clause/Rival Schools/Hobobastank/Halo. King Tut's Wah Wah Tent: Badly Drawn Boy/Black Rebel Motorcycle Club/Joe Strummer & The Mescaleros/Haven/The Music/Athlete. Siam Tent: Groove Armada/Dot Allison (July 13), Main Stage: Foo Fighters/The Chemical Brothers/Green Day/The Hives/Jimmy Eat World/Mull Historical Society. NME Stage: Air/Doves/The Beta Band/Shawn Ryder's SWR/Hundred Reasons/The Parkinsons. King Tut's Wah Wah Tent: Ian Brown/Mercury Rev/Sonic Youth/The Electric Soft Parade/Cornelius. Siam Tent: Orbital/Green Velvet (14)

## TINDERSTICKS

Bexhill On Sea De La Warr Pavilion (July 28)

## TRAVIS

Dublin Marley Park (July 21)

## V2002

Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18). Acts include Main Stage: Travis/Alanis Morissette/Nickelback/Supergrass/Elvis Costello/Ed Harcourt. NME Stage: The Chemical Brothers/Ian Brown/The Beta Band/Sigur Rós/My Vitrol/Halo/Athlete/The 'Burn/Leaves. JJB Arena: Badly Drawn Boy/Turin Brakes/Stereo MC's/McAlmont & Butler (Chelmsford 17 and Weston Park 18), Main Stage: Stereophonics/Primal Scream/Gomez/Starsailor/Counting Crows/Silverchair/Kosheen/Beverly Knight. NME Stage: Basement Jaxx/Doves/Shawn Ryder's SWR/Elbow/The Coral/Seaford/The Crescent/Longview. JJB Arena: Groove Armada/Soft Cell/Lamb/Röyksopp/Sugababes/Custom (Chelmsford 18 and Weston Park 17)

## THE VINES

Liverpool Stanley Theatre (June 26), Leeds Cockpit (27)

## YEAH YEAH YEAHS

Northampton Soundhaus (June 27)



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# LIVE

# CLUB GUIDE

From Wednesday June 19 to Tuesday June 25

Edited by Kieran Wyatt

Attention promoters – club listings must be sent via email [ONLYto.kieran\\_wyatt@ipcmedia.com](mailto:ONLYto.kieran_wyatt@ipcmedia.com). Please don't include any attachments. Your details should reach the club editor at least three weeks before the cover date

## WEDNESDAY 19

### BIRMINGHAM

**THIS IS NORMAL:** Hi-fi, lo-fi, no-fi indie and alt soundz. Edwards No 8, Lower Severn St, 8pm-1am, £3.

### LONDON

**HONEST JONS:** Rocksteady dub, dancehall, roots, ragga and digi sounds. Bug Bar, The Crypt, St Matthews Church, Brixton Hill, SW2, 7pm-late, free before 8pm then £3.

**JAZZCHESS:** Hip-hop, the underground and tropical beats from Chnsy Chns. Vibe Bar, 91 Brick Lane, E1, 7.30pm-11.30pm, free.

## THURSDAY 20

### BRIGHTON

**IMPRINT:** Hip-hop, broken beats, funk and vibes. Enigma, Ship St, 10pm-late, £4 (£3 NUS).

### BRISTOL

**COMEPLAY:** Big old student knees-up with funky R&B and hip-hop. Bristol Academy, Frogmore Street, 10pm-2.30am, £4.

### LONDON

**CARNY:** Audio Bullies, Andrew Weatherall and Barry Ashworth at this new midweek monthly. Herbal, 12 Kingsland Road, E2, 9pm-late, free before 1pm then £4.

**PANIC:** Indie, new wave, junk rock, industrial glitz synth and arty glam. Gossips, 69 Dean St, W1, 10pm-3.30am, £5 (£4 concessions).

**TWISTER:** Chemical breaks and funk-upped techno. Turmills, 63b Clerkenwell Rd, EC1, 10pm-3am, £6 (£5 NUS).

### NOTTINGHAM

**SUNGLASSES AT NIGHT:** Electro, synthetic

disco, old synth pop and machinified funkpop. Moog, Newdigate St, Canning Circus, 8pm-12midnight, free.

## FRIDAY 21

### BRISTOL

**PRIMARY ALTERNATIVE:** Lo-fi, original punk, skewiff sounds, indie-pop, controlled mayhem. The Hatchet, Frogmore St, 10pm-2am, £2.

### EDINBURGH

**TROUBLE AT THE BLUENOTE:** Hip-hop, jazzfunk, broken beats and other sonic gems from Dyad. Beat Jazz Basement, Chambers St, 8pm-3am, £3 before 12midnight then £4.

### LONDON

**IMPOTENT FURY:** Kieran Hebden (Four Tet), Gold Chains (live), Fred Deakin (Lemon Jelly) and Saucy Soaraway Sal with shit-busting loony tunes. 93 Feet East, Brick Lane, E1, 9pm-late, £5 before 10pm then £10.

**KERPLUNK:** Ed Dimmock and guests with deep disco, Paradise Garage classics and funk breaks. Vibe Bar, 91 Brick Lane, E1, 7.30pm-1am, free before 8pm then £2.

**SPUTNIK:** Alternative eclectic with indie, black rockin' beats and rockish dance. Monarch, Camden, NW1, 10.30pm-2am, £5.

### MORECAMBE

**FUZZY LUV:** Techno, breakbeat, electro and house. The Dome, Central Promenade, 9pm-4am, £12 advance from 01524 582 83.

### NEWCASTLE UNDER LYME

**SUB 7:** Ignition Technician (live) and Hemstock with funky techno and tuff house. Club Metz, High St, 9pm-3am, £8.

### SOUTHSEA

**COMMUN UPPOAR:** Rowdy anthems and lost 45s. Wedgewood Rooms, 147b Albert Road, 11pm-2am, £2.50.

## SATURDAY 22

### BRIGHTON

**DETOURNMENT:** Kinky beats, dirty garage, electro punk, krautouse and much more. The Joint, 37 West St, 10pm-2am, £5 (NUS £4).

### GLASGOW

**FREEFORM:** Soul jazz, Latin, funk and assorted boogaloo curveballs. Barfly, 260 Clyde St, 9pm-3am, £5.

### LONDON

**CASINO ROYALE:** Roulette'n'rock'n'indie with DJs and live bands galore. Monarch, 49 Chalk Farm Rd, NW1, 8pm-2am, £7.

**EAT YOUR OWN EARS:** Team-up with Nice Nice Entertainment with guests Madlib, Peanut Butter Wolf, Erol Akan and Crackin Skullz. Recommended, 93 Feet East, 150 Brick Lane, E1, 9pm-2am, £9.

**OFF CENTRE:** Fabio and Ross Clarke with the bass downstairs plus there's Patrick Forge, Patife, Batmacumba and the Shoreditch Twat upstairs. 333 Old Street, EC1, 10pm-5am, £10 (£5 before 11pm).

**STAY BEAUTIFUL:** Suicide Alley and Simon Price drop electroclash, sleazy glam, classic punk and trashy indie. Islington Bar, 342 Caledonian Rd, N1, 9pm-late, £5.

**WAY UP NORTH:** Alex Newland, Paul Barry and John Russell with rare house and hip-hop. Shillibeers, North Rd, N7, 9pm-3am, £5 before 10pm then £7.

### MANCHESTER

**DISCO RESCUE:** Clint Boon entertains the shiny happy people. South, 4a South King St, 10pm-late, £5 (£4 NUS).

### SHEFFIELD

**NERVE ENGINE:** Alt.rock, punk, new wave and more every week. Barfly, National Centre for Popular Music, Paternoster Row, 10pm-2.30am, £4.

## SUNDAY 23

### LONDON

**ARTHUR BAKER'S SUNDAY JAM** Eight-ball, shots and comedown treats. Elbow Room, 89 Chapel Market, N1, 12noon-10.30pm, free.

**CRASH & BURN:** R&B, funk and jazz. Vibe Bar, 91 Brick Lane, E1, 1.30pm-5.30pm, free.

**THE SUPREME SUNDAY DUKEBOX:** Gay/mixed rocktronica. Duke of Cambridge, 349 Kennington Lane, SE11, 4pm-9pm, free.

## CLUB OF THE WEEK



Another mentalist fry-up with a whole load of DJs cracking the eggs into the pan, including usual suspects like Cox, Oakie, Tong, Tenaglia, Sasha, Emerson, Digweed, the Chems and Van Dyk. More discerning heads, though, should check out Dave Clarke, Justin Robertson, Futureshock, Francois

Kevorkian, Masters At Work, Cajmere, Luke Slater and Roni Size. Something for everyone, if you can last the pace of course. June 22 at the Turweston Aerodrome, Brackley, Northants, 12noon-very late, £49 plus booking from 0870 128 2000 and all major ticket outlets.

## MONDAY 24

### LONDON

**CHILLIDOG:** Weekly horizontal jam from those Big Chill people with guests (Boonlick) joining Lol Hammond and Pete Lawrence. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

**TRASH:** Indie grooves. The End, West Central Street, London, WC1, 10pm-3am, £4.

Rivington St, EC2, 8pm-1am, £4.50.

**RUMBA PATI:** Hot hot hot sounds every week! Bar Rumba, 36 Shaftesbury Avenue, W1, 8.30pm-3am, £4 (£3 NUS).

**SKREAM:** Hip-hop and funk. Form, 4 Greek St, W1, 8pm-1am, free.

## TUESDAY 25

### LONDON

**FUTURO FLAMENCO:** Carnival vibes. Cargo, 83

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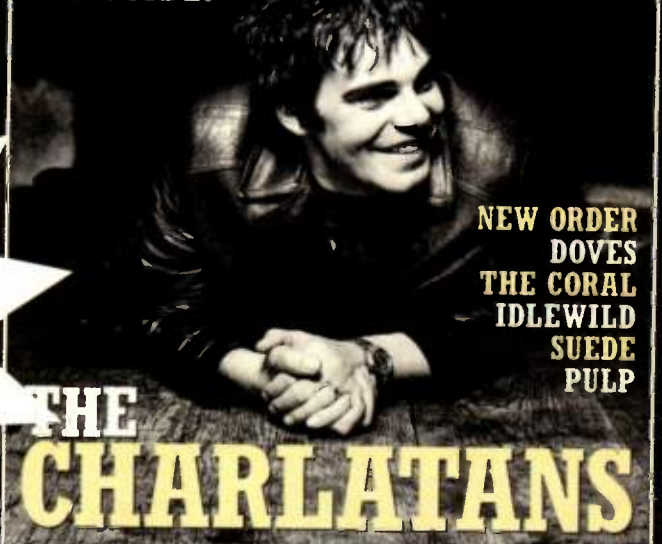
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# THE ART OF NOISE

The studio methods which have kept legendary producer Steve Albini in demand

For nearly 15 years Steve Albini has been one of the most sought-after recording engineers in rock. Nirvana, PJ Harvey and more recently, The Breeders all asked for Albini's services personally, and his involvement in an estimated 1,500 recording sessions has sealed his reputation as an engineer of unrivalled expertise.

His distrust of the industry, celebrity producers and, in particular, producers who take royalty points from artists ("I don't see it as being any more honourable than beating a child") is well documented, but it's his uncompromising recording methods that have kept him in continual demand since his days in the underground hardcore scene of the mid-'80s. Albini's legacy is the idea that genuine independent rock doesn't have to mean lo-fi. Take, for example, his legendary microphone collection.

"One of the problems that I encountered in studios was the limitation of their microphone collection," he recalls. "I'd want a microphone for a certain application and they wouldn't have it. So I started buying

microphones to fill the gaps and that progressed over time until I basically became self-sufficient. When I started collecting microphones, there were a lot of freelance engineers who didn't own a single microphone. To me, that seemed absurd – like a doctor not owning a stethoscope."

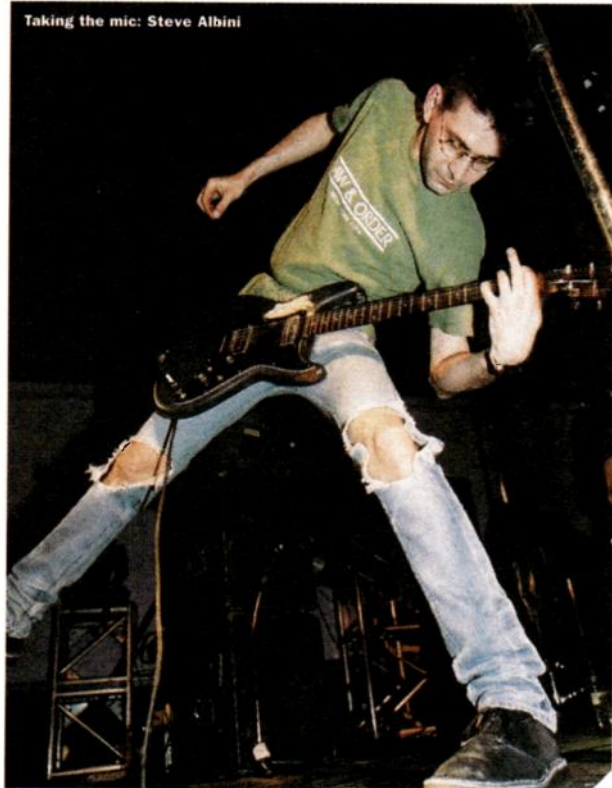
Taking this quest for better sound to its logical conclusion, Albini's custom-built Electrical Audio studios in Chicago has given him complete control over the recording process. The hand-picked equipment includes two Neotek Series II desks – consoles that some British engineers may not be familiar with.

"I've worked on probably hundreds of recording desks and I'm never more comfortable than when I'm on a Neotek. The audio goes through a very minimal path and that contributes to the overall elegance of how the sound is handled. Ergonomically, the console is very uncluttered, which increases my productivity."

Albini's focus on sound quality and insistence on realising the band's vision inevitably dominate his studio role.

"I'm not the master of ceremonies at a session," he

Taking the mic: Steve Albini



says. "And I'm definitely not the person that makes all the decisions. From a technical standpoint, I'm there to realise whatever (the artist's) aspiration is. My role is to make it possible for them to sound the way they imagine they sound."

It's safe to say that if you're looking for someone to turn your two-chord lo-fi ramblings into slick Linkin Park anthems, Albini is not your man.

"I don't get involved in musical arrangements, or writing parts for the songs or trying to invent special studio magic to stick on people's records. I feel that's none of my business. If the band are interested in that sort of

stuff, they'll do it. They'll come up with it and it will be genuine. If it fits in with their aesthetic it will be a part of their record."

Following The Breeders' glorious return, demand for Albini's talents has never been higher. The man's appetite for recording, as his six-sessions-a-month work rate testifies, isn't about to wane anytime soon.

"My job is great," he enthuses. "I get paid to participate in those rare moments where someone is getting the ultimate satisfaction and realising their dream. It's a great thing to get to see and, on a daily basis, it's extremely rewarding."

Owen Hopkin

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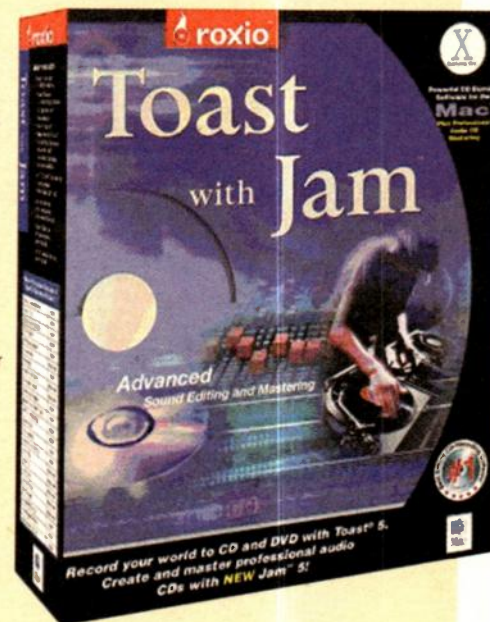
Toast takes care of the burning, but Jam is where you get to finalise your CD's overall sound and track running order. Import your tracks (all popular file formats are supported), then edit the tone, boost the level of quieter tracks, add reverb, plus loads more. There's even a full version of BIAS Peak LE 3.0 included for additional sonic manipulation using Peak's excellent effects.

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Jonathan Wilson

Contact: [www.roxio.com](http://www.roxio.com)



# HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

## THE WAY When Can I Come Around?

This is hard work. The Way is populated by four plonkers who can't wait to get on that tourbus.



They frown on smoking, but really like girls. The singer, a darkly chiselled, abundantly-browed fellow, even promises to use his fame to communicate wisely with the world through meaningful

songs and carefully considered lyrics. Very Christian of him. Of course, he won't make with the carefully considered lyrics until he has achieved a modicum of fame. Otherwise, what's the point? No, for now we will have to be content with a third-rate Cast singing socially downright irresponsible songs like 'Marijuana Milkshake'.

INFO: [theway2001@aol.com](mailto:theway2001@aol.com)

## THE CATTERMOLES Some Songs We Did

This starts off quite nicely with minor key acoustic guitar and bittersweet French horn (a pleasant change), but then the vocals come in and spoil the effect with their unnecessarily staccato, middle-class mutterings. This is the kind of thing that is much better left as instrumental and would be infinitely more listenable as a result. Either way it's not going to win a teddy, but at least without the vocals we could pretend.

INFO: 07947 630413

## ROCOCO It's On

Rococo are Matt and Jasmine Searles, a young married couple

from Croydon, who claim to be "like a modern-day Ike and Tina without the domestic unrest". Translation: they have a marriage certificate and that's where any similarities to the Turners begin and end. They say they are trying to inject a bit of "wit, charm and irreverence into the dance scene as we see it". Trouble is, they don't come across as particularly self-deprecating and sound like a rather serious coffee-table outfit who clumsily experiment with the odd sample underneath Jasmine's generically sweet and ludicrously un-Tina-like vocals. Start a family instead.

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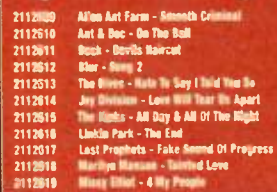


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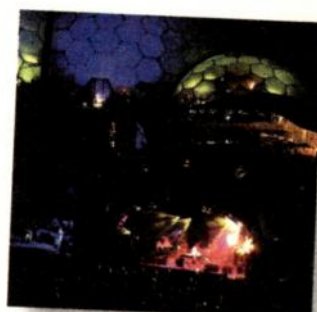
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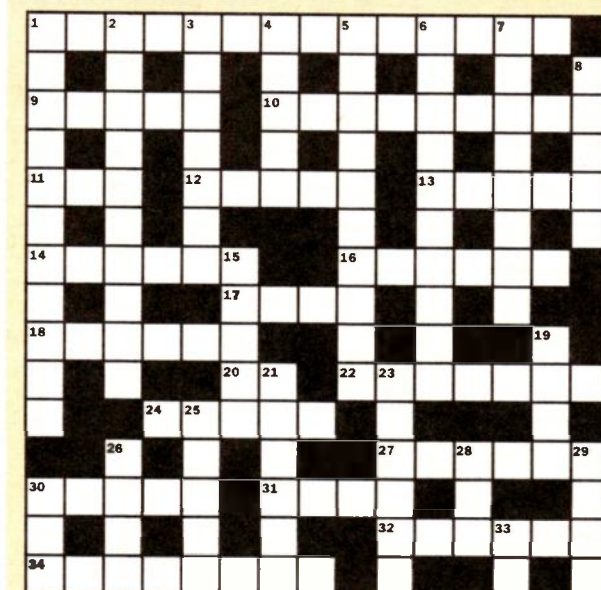
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### CLUES ACROSS

- 1 Black Rebel Motorcycle Club - I've got the passion, but I'll need a bit more vroom (6-4-4)
- 9-32A How the goddess of love 'chills out' with The Velvet Underground? (5-2-4)
- 11+10A No matter where you were this Blur song could be heard (3-9)
- 12+27A Tear one gang apart and turn into a hardcore group from LA (5-6)
- 13 Bonnie \_\_\_\_\_, who was 'Lost In France' when she had her first hit (5)
- 14 Run DMC vs Jason \_\_\_\_\_, telling us 'It's Like That' (6)
- 16 Destiny Child's first hit was not an agreeable sound at all (2-2-2)
- 17 Sub Pop label band named in the correspondence (4)
- 18 The sound of Nirvana, Pearl Jam and 17 across (6)
- 20 Clearly an album from The Rembrandts (2)
- 22 Tried to sort out a singer for Shakespear's Sister (7)
- 24 She got 'Caught Out There' (5)
- 27 (See 12 across)
- 30 Gilbert O'Sullivan took her to Number One (5)
- 31 Tangerine Dream album that was 'way out' man (4)

### CLUES DOWN

- 1 "Go on and close the curtains, all we need is candlelight, you and me and a bottle of wine", 1998 (4-7)
- 2 There's a time and a place for Craig David (10)
- 3 It's a ban, perhaps, for this single by Five Thirty (7)
- 4+34A We're in the company of Embrace (5-3-5)
- 5 This just wasn't meant to be a hit for Muse (10)
- 6+21D Some 'Mouldy Old Dough' getting an officer into a flap around Nelson's Column? (10-6)
- 7 Ian loves the new look of The Stone Temple Pilots (8)
- 8 Gene of The Byrds or Graeme of Wet Wet Wet (5)
- 15 "Speak And \_\_\_\_\_", some letters needing to be written about this Depeche Mode album (5)
- 19 "Colder, crying over your

shoulder/  
Hold her, tell  
her  
everything's  
gonna be  
fine",  
2001 (4)



- 21 (See 6 down)
- 23 'Non-Stop \_\_\_\_\_ Cabaret', Soft Cell album (6)
- 25 \_\_\_\_\_ Brown, singer with Hot Chocolate (5)
- 26 They've been through a 'Sandstorm' and a 'Desert Drought' (4)
- 28 Alison Moyet getting in touch with her masculine side (3)
- 29 Single connection between Terrorvision and The Commodores (4)
- 30 Inspirational Germans whose only chart entry was the 1976 single 'I Want More' (3)
- 33 Super to include this by REM (2)

### ANSWERS FROM JUNE 8 ISSUE

**Across:** 1+18D Ideas Above Our Station, 9 American Trilogy, 10+27A Heart Of Gold, 11 Lie To Me, 12+28A Rain Dogs, 14 Such, 15 Ten, 16 Them, 17 Brooks, 19 No One, 21+23D Shady Lane, 23 Loft, 24 Iceberg, 26+13A Bona Drag, 29 Seven.  
**Down:** 1+16D I Saw Her Standing There, 2 Elevation, 3 Saints, 4 Beat Farmers, 5 Vitalogy, 6 Oliver's Army, 7 Rio Conchos, 8 Doyle, 20 O'Neal, 22 Dio, 25 Red, 26 Bis.

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JOHNIE: Up All Night (



## NME SAYS: BURN IT!

I've been watching the debate about downloading music and, more recently, CD burning, and I think it's time NME stepped in. Record labels spend millions of pounds whipping global audiences into an expectant frenzy for album releases, but throw their toys out of the pram when those same global audiences respond to that artificial hype by getting their hands on the music by any means necessary.

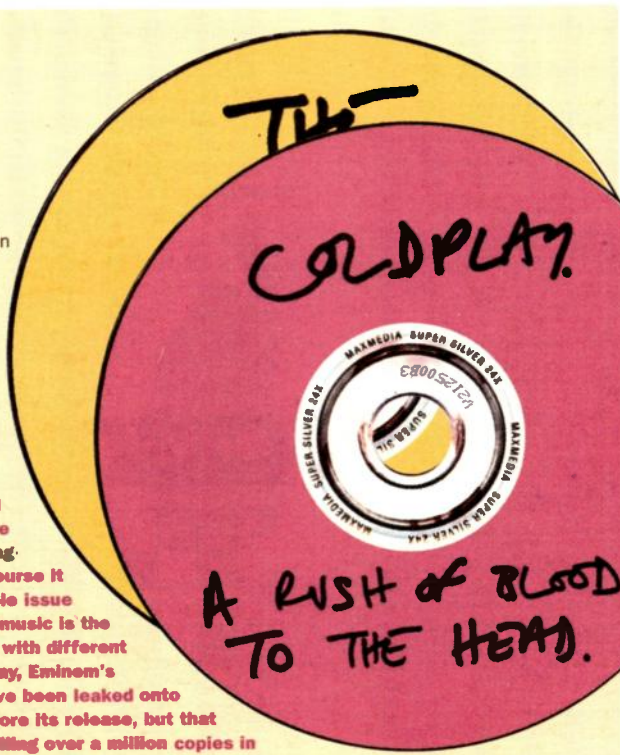
Interscope claiming 'The Eminem Show' to be the most secure album ever made was like throwing down the gauntlet. Acts like Oasis should be grateful that the interest is still sufficient to provoke fans to download an album of new material. You don't buy a house without looking around, and you don't buy a car without taking it for a test drive. If labels aren't confident in their bands' music then that is between the band and the A&R department.

This is a political issue that exposes the huge gap between multinational corporate marketing machines and the music fan. Somebody needs to tell the music industry that they simply cannot dictate to music fans how they can listen to their favourite music. NME has been pretty quiet on this subject. Are you on the side of the fans, or do you

just want to keep the labels happy in case they stop paying for those nice adverts?

**Peter Rogers, Kilmarnock**

Our stance is pretty much the same as yours, Peter. Record companies used to say that home taping was killing music, and of course it wasn't. The whole issue of downloading music is the same argument with different knobs on. Anyway, Eminem's album might have been leaked onto the internet before its release, but that didn't stop it selling over a million copies in its first week, did it? - JO



How come Fischerspooner aren't playing Glastonbury? I hear there's a vacancy in the comedy tent.

**Lindsey, southeast London**

In the other debate currently sweeping the nation, the question is: are Fischerspooner the greatest synth duo of all time or just a massive joke? We say: what's not to like? Glitter, costume changes, people dressed as Oriental chickens, surely this is the stuff dreams are made of? And if it isn't, I think we can all agree, it should be - JO

### TREASON CORNER

I just wanted to thank you for your coverage of the Sonic Mook Experiment Future Rock & Roll event at the ICA over the Jubilee weekend. I felt the whole Jubilee to be a shamefully jingoistic monarchial mutual masturbation session and was shocked at how little dissent there was directed to the event in the media. I'm not old enough to remember 1977, but at least we had the Pistols, didn't we?

**Larry Godwin, Halifax**

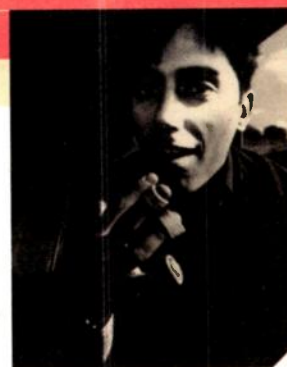
The Future Rock & Roll event was important because it presented an alternative. If you read the mainstream media coverage of the Jubilee, you'd imagine a) it was still the Middle Ages and everyone thinks that the Royal Family are descended from God and b) that the combination of Ben Elton, Brian Wilson and S Club 7 represented the greatest gig ever staged. Is it just me who thinks that's a bit weird? - JO

### DON'T KILL THE VINES

Having seen The Vines live, I feel all the praise from NME is justified. However, I believe they are being catapulted rather than eased into the limelight by the media. Your article (NME, June 1) was an insightful view into the creative mind of Craig. But, surely the theme of his own isolation and morbid inclinations produces only a damaging type of hype. With pressure from Capitol, there's a real risk of him burning out. I just hope the media and label do not push, compare and expect too much, and give his mind the chance to breathe.

**Mark Wright, Leeds**

The Vines are truly sensational, but there's no doubt that in Craig Nicholls they've got an extraordinarily fragile frontman. My intention was never to suggest that Craig is about to kill himself, he's too strong-



willed for that. But at the same time it would have been impossible not to show him as slightly, well, eccentric. It's half of what makes them so great in the first place - JO

### PROZAC USERS WRITE

You published a letter of mine recently concerning the general crappiness of current musical offerings by unoriginalities such as Travis, Stereophonics et al. You pointed me in the direction of Spiritualized and I was pleasantly surprised. Then The White Stripes came along, a band so amazing I have to change my underwear every time I listen to them. Now there is TCTC, The Buff Medways, Clinic, The Coral, The Music, Hundred Reasons, Cornershop, Radiohead and Sigur Rós. Just wanted to say thanks really.

**Frankie The Fabulous Frog**

Re: the complaints about the organisation of Ozzfest (NME, June 8). I went to the Isle of Wight Festival and it was organised pretty well. They put on regular shuttle buses, the security guys weren't bastards and the set times were shown on the big screens. The only downsides were Robert Plant, the weather and South West Trains who couldn't be fucked to put on any late trains!

**Amy, Hampshire**

Good. At last, everyone's happy - JO

### TEXT MANIACS

re: american head charge. does anyone think they just got together in a room one day and said let's make ourselves look like complete wankers?

casey spooner for president! he can blow me any day!!

r u seriously telling me that you lot aren't all insane? you are, you dog-breath twats

For what was man put upon the earth, if not to beat himself savagely upon the head?

Jesus! Let's hope Ozzy Osbourne and Paul 'Gazza' Gascoigne never do a TV talk show together.

### AN INTERNET ENTREPRENEUR WRITES

I'm gonna download copies of albums by the likes of Eminem, Linkin Park, Jamiroquai and Oasis and burn each of 'em on to a CD and send it to the band/artist concerned along with a bill for £98.50. That covers the internet access required to download the file, the CD and burning of same, the use of computer, the postage and £40 for my time (plus VAT) wasted downloading the complete load of fuckin' ill-conceived, unimaginative, cynical "this'll do" toss purporting to be music on their respective albums. That'll learn 'em. The motherf---ers.

**Virtual Bodysnatcher via email**

### BRITPOP IS BACK!

At last, at last, at last! Get back to Sweden you Hives, get back to

the US you Strokes and Stripes and welcome The Libertines. An English band in the great tradition of the Kinks, The Clash and The Smiths. I saw them in Leicester last night and they blew my mind. It felt like Year Zero. NME tells us they are rent boys (NME, June 8). Well, Libertines, I've got the money, so tell me where you live and I'll be round there like a shot.

**Franklin Eagles, On The Good Ship Arcadia**

Saw The Libertines last night. Oh. My. God. They were amazing! I just wish Pete didn't spit so much when he sings.

**Hollie, via email**

I've not heard The Libertines' 'What A Waster' yet, but how damn good is the other track 'I Get Along'? Alright, it's a bit like The Strokes but if people are

going to nick other band's ideas, it's nice to see them making good use of 'em.

**Paul, via email**

At this time, when punk is being revived around the Queen's Jubilee, it's hard to decipher if The Libertines are merely a tribute band to a time that was. It's sad to see our generation still using the voice of our parents. The Libertines may have slightly adapted the punk sound; they may even believe they have created a voice for us, but I can't help feeling duped. Punk grew out of a youth disenchanted and all I can see at this gig at the Charlotte in Leicester are students who are more interested in their mobile phones and socialising (Mobile phones? Socialising? Sounds awful, you should have called the police - JO) than the music. The

'groupies' didn't help much either. Whoever heard of wearing high heels to a punk concert in a serious sense and not ironically (Not me, that's for sure - JO)?

**Jade Elphick, Leicester**

I've just seen The Libertines. If there are no decent new bands out there you should just say so.

**Nick White, London**

The Libertines should be buried alive because I don't like them. They are the most overpoweringly awful band you will ever feature on the cover of your lovely rag.

**Rock Lord**

Ah yes, out on the streets the Libertines debate is in full swing. But there's not a lot to debate. They're thrilling live, they've got a dozen brilliant songs, they're funny, good-looking and smart. Over the top? Well, wait until you hear their next two singles... - JO

### NIGHTCLUB LEATHER SEX

On Saturday morning, having had one of the best nights of my life at the artsempunkdiscopop explosion that was Fischerspooner's second London gig, I read some wanker totally missing the point about it in a broadsheet. Why do these sexually defunct, 39-year-old failures even bother going to gigs, never mind writing about them? Cheers NME, for redressing the balance (NME, June 8). Sounds good, looks good, feels even better!

**Mr Mitsubishi Disco, Northants**

### PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

I interviewed The Libertines the other day, maybe you would like to read a few excerpts? "I used to live with Piggy McFly in a hole under Russell Square underground station. I followed sounds into the clouds and had a knife fight with my mum who is a ghost in my cupboard. We're not really boring little twats jumping on coat tails you know..."

**Dave No Name**

And tonight Matthew, The Coral are going to be The Doors. The Teardrop Explodes, The Stone Roses, Gomez, Iggy Pop, Love, The Beach Boys. Which means that they are either the best covers band I've ever seen or the best new band of the

year. Can't wait for the album after seeing them last night. Good luck fellas!

**Kevin Carr**

Sweet Jesus mother of Mary! I saw the Catheters last night in Sheffield and I never want to see another band. Resistance is futile.

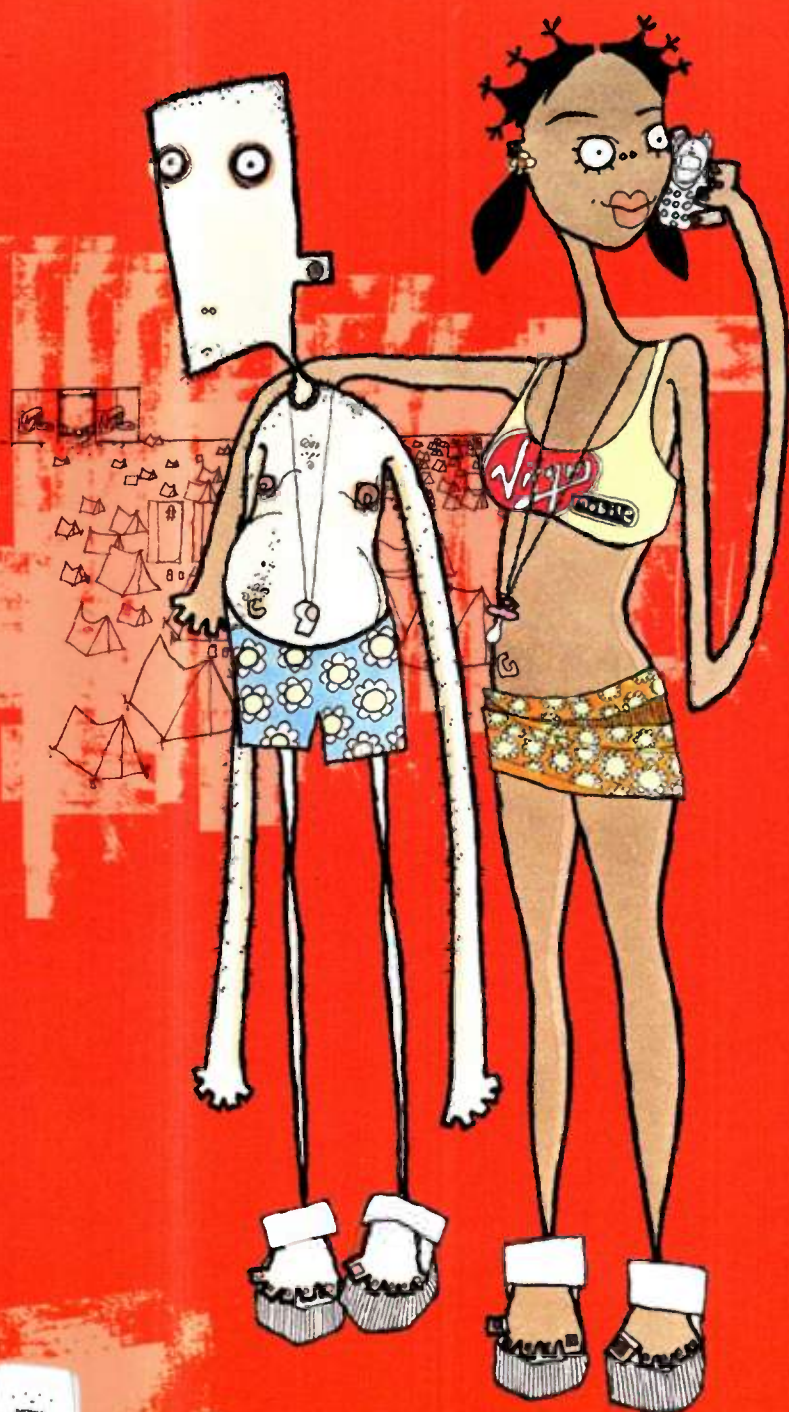
**Cleashy Nosalter, Leeds**

I've got a chinchilla that won't go to sleep unless I play him the whole Elbow album. I'm totally fucking sick of hearing it. Has anyone got any suggestions? It's not easy looking after neurotic animals, you know.

**Jeff Goldborne, Northampton**



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